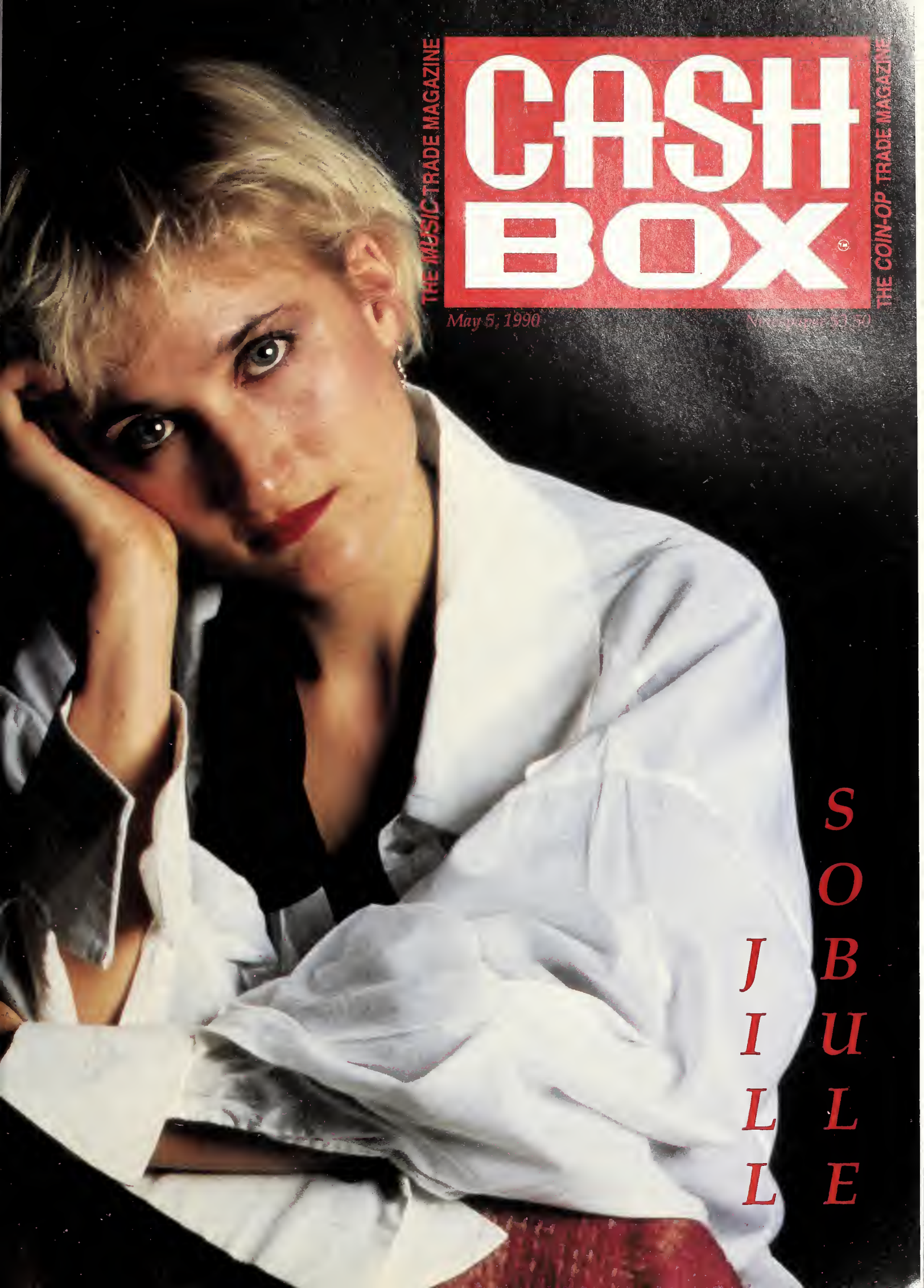
THE MUSIC TRADE MAGAZINE
CASH BOX
THE COIN-OP TRADE MAGAZINE
May 5, 1990
JILL SOBULE

DEXTER GORDON DIES: Dexter Gordon, the man who defined bebop tenor saxophone and found a surprising bit of fame in 1986 when his performance in *Round Midnight* earned him an Academy Award nomination for Best Actor, died on April 25 in Philadelphia at the age of 67. Gordon died of kidney failure in a hospital where he was being treated for cancer of the larynx. He had been in deteriorating health for several years. A giant of a man with a giant of a sound—a voluminous cavern of a sound—Dexter Gordon had a career of stops and starts. He became a star of the L.A. jazz scene of the late-'40s and early-'50s, spent much of the '50s imprisoned for drug abuse, made a strong return in the early '60s when he began a now classic series of albums for Blue Note, moved to Europe in '62, made a spectacular comeback to the States in '76, virtually stopped playing due to ill health in '83, and acted in *Round Midnight* in '86. Since then he has performed only sporadically, although he did just finish acting in *Awakenings*, an upcoming Robert DeNiro/Robin Williams film. Dexter Gordon cast a wide shadow: both John Coltrane and Sonny Rollins, the premiere tenor saxophonists of the post-bebop era, cited him as a primary influence. A New York memorial service is planned for May 6.

YAKETY YAK, GET ON THE RECYLIN' TRACK: Quincy Jones' daughter, **Jolie**, is co-producing a music video project, *Yakety Yak, Take It Back!*, in order to get children involved in the recycling effort. "Kids can change adults habits so easily, and that's one of the reasons we wanted this video to be animated and fun," reasons Jones. Based on the 1958 Coasters song, "Yakety Yak," the video will blend animation, special affects and appearances by **Paula Abdul, Kenny Loggins, Randy Newman, Alice Cooper, B.B. King**, Bugs Bunny, and—if you can believe it—Quincy Jones. It's for the Take It Back Foundation, which wants you to re-use that trash—a concept that the music industry should know quite a lot about.

NOT FOR THE LONELY ONLY: The **Roy Orbison** tribute concert that took place not long ago in Los Angeles as a benefit for the homeless, will be aired as a 90-minute Showtime special May 6 at 10:05 p.m. The show will be descrambled and a special toll-free number will be flashed across the screen, to make it easy for viewers to make a contribution. **Bonnie Raitt, John Fogerty**, the reunited **Byrds** (with guest **Bob Dylan**), **k.d. lang, John Lee Hooker** and **Emmylou Harris** are among the participants. A 60-minute version of the show will air several other times over the network in May.

WHAT DID THE WALL SAY TO THE OTHER WALL...: Rodger Waters, of Pink Floyd, is staging a benefit for the Memorial Fund for Disaster Relief at the Berlin Wall on July 21, 1990. Pink Floyd will perform *The Wall* at Potsdamer Platz on no-man's land between the Brandenburg Gate and Checkpoint Charlie. With an estimated present audience of 250,000, the event will be broadcast live to an estimated one billion viewers in 13 countries. All costs will be paid by the sale of rights and sponsorship, with the remaining estimated $10-15 million going toward the host charity.

RICHARD MARKS RELIEF FOR KIDS: The publishing royalties for **Richard Marx**'s new single, "Children of the Night," have been donated by Marx to the Los Angeles organization of the same name, which is devoted to helping teenage runaways and prostitutes. The song is quickly rising the *Cash Box* charts, currently resting at #44. Marx wrote the song after meeting a runaway named Kelly: "She told me stories about waking up in people's vomit on the street, and how she got into drugs." The money generated will go toward the cost of Children of the Night's first shelter in Van Nuys, California. The annual operating costs are estimated at $1 million a year.

BUT WHO'S COUNTING?: "The Night of 100 Stars III," the May 2 Radio City Music Hall benefit (airing on NBC May 21) for the Actor's Fund of America's program to care for AIDS patients, will include an ASCAP-organized songwriting segment featuring, among others, **Jule Styne, Debby Boone, Hal David, Gladys Knight, Patti LaBelle** and **Dick Van Dyke**. (Dick Van Dyke?)

BUSTIN' MOVES WITH ONLY THE BEST: **Young M.C.** will be bustin' a late night move this May first when he appears on *Late Night with David Letterman*. Proving that humor is the end-all, balding and "dangerous" Paul Schaffer will accomany the rapper's performance... Meanwhile, **Tone-Loc** will be the sole U.S. represetative at the Monte Carlo World Music Awards on May 9. The event is by royal invitation only, and it will be broadcast to 40 countries, making Tone the first rapper to appear on Russian TV. Proceeds from the event will endow the Princess Grace Foundation, which assists artists, orphans and the elderly. In addition, Tone-Loc just recorded a single, "We're All in the Same Gang," with **MC Hammer, Ice-T, Easy-E, NWA** and **Def Jef**, as a response to the West Coast gang situation.

THE FRITO BANDITO WAITS FOR NO ONE: **Tom Waits'** trial against Frito-Lay appears to be going well for the singer as he seeks damages for misappropriation of his voice when the

(continued on page 11)

EXECUTIVES ON THE MOVE

■ **David Steffen**, senior VP sales and distribution for **A&M**, announced his resignation after an 18-year tenure at that label, where he began as the Chicago local promotion director in 1972. In making his announcement, he said, "Just as another chapter begins for A&M, a new one is beginning for me as well." Steffan will shortly announce what that challenge will be, but in departing he thanked his many associates for their talent and aid over the course of his career at A&M: "I leave with great affection for my A&M friends. Although many of us are going our separate ways, we'll look back at our days together and remember we helped create something special." A&M, meanwhile, announced the promotion of **Aileen Randolph Williams** to the position of director, Black music marketing. She was previously a product manager for the label, and before that she was with both Wing and Motown Records. She will now be responsible for coordinating all elements of A&M's marketing functions for its Black music roster. ■ **EMI** promoted **Phillip Rowley** to executive vice president EMI Music worldwide. He will assume the responsibilities for manufacturing and operations and human resources functions. Rowley originally joined EMI Records UK in 1977 and performed a number of functions, including commercial manager, A&R, EMI Records UK; VP, finance, Thorn EMI Video in NY; and VP, finance and planning, Thorn EMI Screen Entertainment in L.A. ■ **MCA Records** named **Bruce Resnikoff** senior VP, special markets and products. Resnikoff's duties are to oversee a department responsible for the exploitation through non-conventional retail channels of MCA's and Motown's entire catalog. Beginning in January, 1991, he and his department will also assume this responsibility for the recently acquired Geffen catalog. ■ Another new label joins the ranks this week, with the announcement of **Cardiac Records**' new president/CEO and vice president, A&R. The new executives are **Cathy Jacobson** as president/CEO, and **Bob Ghossen** as VP/A&R. Cardiac is an independently distributed label owned by Virgin, focussing mostly on dance and R&B initially, and will also act as the U.S. distributor for some of Virgin's European product. Jacobson comes to the new label from Island, where she was vice president and general manager of independent distribution, responsible for overseeing all of Island's independently distributed labels, including 4th & Broadway, Mango, Great Jones, and Antilles. Ghossen comes from 4th & Broadway, where he was director of A&R for the label, and was instrumental in the success of artists such as Eric B., By All Means, and Dino. ■ At **Chrysalis, Michael Greene** has been appointed vice president of sales. He comes from CBS, where he was director of sales and marketing for CBS Jazz. Prior to that, he spent three years at MCA. ■ **Susan Levy** has been promoted to the position of director of publicity and artist development at MCA Records/Nashville. Levy was most recently director of publicity, West Coast for MCA, based in Los Angeles. She joined the label in May 1987. ■ Dick Whitehouse, president of **Curb Records**' country division, has announced the appointment of **Angela Borchetta** as national promotion assistant, country division. Before joining Curb, Borchetta interned at Capitol Records/Nashville while attending Belmont College. ■ **Wayne Holyfield** has been appointed to the **ASCAP** board of directors as a popular music writer member. Holyfield will fill the unexpired term of the late Sammy Fain, who died last December. Holyfield is one of country music's most successful contemporary songwriters. Twenty-eight songs written or co-written by Holyfield have reached the top 5 on the country charts and 13 have reached the #1 spot. ■ **Columbia** has two new appointments in the alternative music department. **Todd Bisson** has been named promotion manager, and **Josh Rosenthal** has been named regional promotion manager. Bisson comes to Columbia from Virgin, where he was national promotion director, college radio. Rosenthal comes from WCDB in Albany, and is a graduate of SUNY/Albany. Also at Columbia, **Denis Venturo** has been appointed director of finance. He joined CBS Records last Summer, moving over to Columbia later. Previously he had held various financial positions at Arista starting in 1986. ■ **Epic** has expanded its Black music department by three this week. **Lamont Boles** has been promoted to national director, Black music promotion, **Vivian Scott** has been named national director, A&R, and **Amanda Booth** has been named national marketing coordinator. Boles had been Northeast regional promotion manager for the label since 1987.

Randolph-Williams

Rowley

Greene

Borchetta

Holyfield

Bisson

Rosenthal

Boles

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ON THE COVER

JILL SOBULE

THE LEGENDARY TODD RUNDGREN, who produced Jill Sobule's debut MCA album, *Things Here Are Different*, calls her "a Joni Mitchell for the nineties." With a crystal-clear voice and perceptive, richly detailed lyrics, Sobule seems genuinely capable of assuming the title.

Eschewing formulaic, cliched hooks, Sobule instead tells wonderful stories of hope and despair. Her characters play out the problems of trying to exist in a world where politics devalue human existence and where affairs of the heart can be as brutal as any war. Her songs are personal and specific, yet universal in their appeal. There's the heartbreaking, tear-jerking, "Life Goes on Without You," about love lost, and the real-life-inspired "Pilar (Things Here Are Different)," about a young, unwed Spanish girl who becomes pregnant and is banished from her family and community while Sobule, playing the role of naif, urges the girl to, "control her own destiny." On tracks such as "Disinformation" and "Evian," Sobule tackles political and sociological issues.

A Denver native, Sobule played in bands and wrote songs in high school. In her first band she was a funky guitar player doing Ohio Players covers. While attending the University of Boulder, she studied political science and international affairs, putting aside all musical ambitions. However, during her third year in school, she was "busking in the streets" with a friend when a club owner chanced by and offered them some dates. A month later she dropped out of school to devote herself completely to music. After an unsuccessful stay in New York, she moved to Nashville where she quickly developed a large following. She was discovered by MCA during a showcase in Nashville. O

CORRECTION: The April 21, 1990 cover photo of Laura Branigan should have been credited to Greg Gorman. We apologize for the oversight.

LA JILL SOBULE (MCA) HAS A NATURALLY SWEET, pure voice that is at its most appealing and effective when she belts out her songs, going against the whispery, wispy style that seems to come naturally. When she plays *into* those qualities, however, it not only makes her come across as terribly *affected*, but renders her songs cloying and precious. At her recent Club Lingerie showcase, it was already easy enough to imagine Sobule penning most of her lyrics in a college dorm room filled with "Save the Whales" posters and other manifestations of a young, liberal arts major's social conscience. When she introduced one song as her "Eastern Europe song," audience groans were audible and several eyes rolled skyward. No stereotypes of the sensitive, female singer/songwriter with a guitar

are going to be shattered here. Yet, Sobule did demonstrate a gift for some wonderfully perceptive (if a little overwritten) lyrics and a strong voice filled with genuine emotion when she would simply immerse herself in the songs and not wrestle the audience to the floor with misplaced theatrics (such as sniffling, wiping her nose, and dramatically turning her back to the audience during the song, "Too Cruel.") The songs and talent are there; what Sobule needs now are lessons in subtlety and the faith in her songs that they'll stand without her heavy-handed assistance.

—Ernest Hardy

NY THE FIRST TIME I SAW SECOND SELF was right around New Music Seminar time two years ago, at CBGB. They were great. That's half of my memory; the other half is the fact that the friend I was with—who was every bit as impressed as I was—couldn't get the band's name right to save her life. We'd run into someone, and she's say we'd just seen this great band called Second Step, or Second Surf. I'd say "Second Self." Yeah, right, Second Sect, that's what I said. Second *Self* was just not a concept she could deal with. I wonder now if she remembers seeing them at all. I hope so.

But that was two years ago. Since then, they've put out two independent projects, and have just released their first major label album, *Mood Ring*, on EMI. I would lay money that this is a name a lot of people are going to be hearing. I hope they get it right this time.

Second Self is one of those bands that makes a serious case for tossing the whole idea of labelling bands and categorizing music right out the window, preferably from a great height. This is a rock and roll band. If you need more of a definition, if you need a market classification, then this ain't your bottle of Rolling Rock, dude. If, however, you still believe in the kind of magic that can and does occur when you put together four guys who cut their musical teeth on the Beatles, the Stones, Led Zeppelin and Iggy Pop, who recorded their debut at Muscle Shoals Studio mostly because of hero worship for the greats who went before them, and who make music that deals with substance rather than style, then you owe it to yourself to check this one out. The music is literate, grungey sometimes, crystal-clear sometimes, and recorded in such a way that it sounds like they stopped by to play in your living room, even down to singer Michael Nehra screwing up the words to "I Stand, You Spin" and taking a bit of abuse from the rest of the band because of it.

They're from Detroit, which in and of itself is cool. Asked about his hometown, Nehra says simply "I love it. It's cool. It's like somewhere between Chicago and Toronto and New York, but more like Chicago or Toronto. And it has a great music scene. It's...funky. It's street. It's not really pretentious. The music seems to be dirtier, and funkier. I think it's just this vibe that has grown there because of all the Motown stuff...to Iggy to the Stooges. It's all kind of transformed into the streets." He grins. He grins a lot, actually. "It's cool. I'm glad we didn't have to go to L.A. or New York. I mean, we've showcased in both places, but we didn't have to move there."

This leads to a discussion of the New York/Los Angeles axis as the American musical mecca, and how debilitating that can be creatively. "I think you lose your personality when you move," Nehra claims, "because everyone wants to look and sound the same, especially look the same. What does that have to do with music?"

At this point, I had to bite my lip not to keep from saying excuse me, Mr. Nehra, but I can't help noticing you have long, suspiciously black hair... But we'll let it slide. You are sincere. Back to sincerity: "I mean, our whole thing is not about...yeah, you might have a certain look, but it's not a contrived look. You were born, and you grew up a certain way. My brother's in the band, and we look the same, you know what I mean?" Yeah, I'd noticed that, too. "We have our own thing, but it's not thought-out. It's what's comfortable. We put all our emphasis on the music, and what we want to say in our music. And I think you could lose that if you move somewhere else, and try and fit in somewhere else."

Second Self didn't have to do that. Nehra actually thinks (and I agree) that no one really has to do that, because what gets a band, any band, attention from record companies, from press, from the guy on the street who is looking for something to do tonight, is what you sound like, not your zip code. Take Second Self's "how we got signed" story: they were playing a place called Bogart's in Cincinnati, capacity over 1,000, and there were about ten people there. Two of them happened to be A&R guys, and the rest is history. "We were just playing for ourselves at that point," Nehra remembers. "We'd done all these showcases, and we just...did our show. Both labels came back and offered us a deal right there. But it was in Cincinnati, so it was cool. I think bands should stay where they are, and develop what they have, get a regional following. Because there are so many other great cities that have all this great stuff, and it's a shame when everything is ripped out of that city and every one moves and migrates. Then there's no culture left." New York for example, a city whose culture, musical and otherwise, has a million different faces, but no identity. "If you want to sound original, then stay where you're at, and develop without listening to everyone else. Stay away from all those trendy influences."

Oh, no, that dreaded word. The *I* word. But since Nehra brought it up, and since, if you listen, they are pretty easily identifiable, I'm not going to complain if he wants to talk about it. Influences are kind of like sex and taxes. They're a fact of life, and ignoring them doesn't make them go away.

"You have your influences, everyone has their influences," Nehra shrugs. "We have ours, and they're all different...you can't get away from that, you can't just shed them, and say we're just gonna write something new. That's bullshit. Even the Stones had influences."

The trick is to adapt them, not adopt them. "We don't write one song. If you listen to the record, it's not like there is one arrow going this way." He points off to the left. "It's more like..." You had to be there for this analogy, so on to the next one. "People keep saying 'Oh, you've written your third record,' and I'm like [unprintable]." Why? "Because [the album] covers so much area. We're all songwriters. We all write. We all have feelings at whatever moment a song is written. So should we just take one feeling and capitalize on that, keep writing about that? No. If you write one song one month, and another song another month, they're going to be completely different, if you're a human being, because you feel different every day. And we like to explore music, to explore sound, because that's what makes it exciting, makes it something you can make a career out of, you know?"

And so on. There you have the basic philosophy, the basic attitude and the basic atmosphere of Second Self. Anything else you need to know you can get from the band itself, from listening to *Mood Ring*, from going to see them when they come to your town. To borrow an "influence" for a moment, I know it's only rock and roll, but I like it. You probably will, too.

—Karen Woods

BR FLOWERS IN THE MUD: Paul McCartney brought his *Flowers in the Dirt* tour to Rio de Janeiro at the end of April. He also brought with him the rain, something that had been missing in the city for the previous dry and sunny six months. The rain he brought was no normal rain—it paralyzed the city the night of his arrival on April 18 and pushed his first show, set for Thursday, April 19, back to Friday.

The heavy rains returned Friday and for one moment it looked as if fans of the ex-Beatle were not going to be the only losers, as Brazilian insurance companies had covered the cancellation of the shows for over $10 million.

An estimated 150,000 tickets had been sold for the first of McCartney's two shows at Maracana stadium, the largest in the world, but only between 80,000 and.

100,000 actually managed to make it through the floods to the stadium. The show started punctually at 9:30 p.m., the exact moment the rains let up, coincidentally just as they had done for Frank Sinatra's historic show at the same stadium 10 years earlier.

However, Saturday, April 21 was dry and bright and the fans had no problems in making their way to the stadium. Over 175,000 tickets are said to have been sold, but only the final audit will reveal if McCartney broke Sinatra's record, cited in the *Guiness Book of Records* as the largest paying audience ever attracted by a solo performer. What is certain is that Saturday's audience was the largest McCartney has ever played to, nearly three times the number for the Beatles' Shea Stadium shows, and over double the highest capacity played to on the current tour.

McCartney's time in Rio, the 34th stop on the tour, dominated the media in Brazil, including a 45-minute prime-time special on TV Globo on Sunday. The combined effect should boost sales not only of *Flowers in the Dirt* but of all of McCartney's and the Beatles' back catalogue. And not only in Brazil, but the whole Southern Cone of South America, as fans came from far and wide to see the first performance by a Beatle on South American soil.

As has happened throughout the tour, it was the Beatles songs that caused the greatest impact, with the audience singing along to "Hey Jude," "Let It Be," "The Long and Winding Road," "Yesterday," "Back in the U.S.S.R.," "Can't Buy Me Love," and many others. From his post-Beatle days, "Live and Let Die," "Band on the Run," and a new version of "Coming Up" were most impressive.

Although McCartney spent most of his time locked in the Presidential suite of the Rio Palace Hotel, he did take time to briefly meet with the press before the first show, confirming that his present band of Hamish Stuart, Robbie McIntosh, Paul Wickens, Chris Witten and, of course, Linda McCartney, would work with him on his next album.

Over 450 journalists from around the world attended McCartney's Rio shows, which were organized by Brazilian promoters Mills & Niemyer, who are also responsible for staging Hollywood Rock. Besides McCartney and Sinatra, Sting, Tina Turner and Kiss are the only other artists to have played Maracana.

The shows, which were banked by the Rio Tourist Board, should prove beyond a doubt that Rio de Janeiro continues to be the cultural capital of South America, even if it does occasionally rain.

The rain, however, did not dampen the spirits of the Brazilian audience, which was happy to lambada to the latest lambada hits while waiting for their idol. Paul McCartney took a long time to take the long and winding road to South America, but the fans seemed to think it was worth the wait.

—Christopher Pickard

ROLLIN' ON DOWN TO THE BAYOU: In addition to showing hs prowess on roller skates, record producer/label head Ronnie Marlon Phillips brought out a bevy of celebrities recently to a Los Angeles roller rink to launch Dance Craze Records and premiere the label's initial artist, D. Rock and the Bayou Crew, and their first single, "Mama Named Me Batman (Get Some of This Funk)." Among those on tap are (l to r): D. Rock, actor John Amos of *Roots* fame, singer Freda Payne, Phillips, singer Scherrie Payne and Bayou Crew member "Mr. Freeze."

TALENT ON STAGE

Janet Jackson

ONE OF THE MOST UNFORTUNATE side-effects of the MTV-ization of this industry is the fact that an artist can record an album, release a string of successful singles and videos, become a big enough "name" to sell out arenas around the world, and have absolutely no clue as to how to touch a live audience. It's not really Janet Jackson's fault, then, that her technically striking show was ultimately a very hollow success.

The youngest Jackson sweated and gyrated for nearly ninety minutes at the Great Western Forum in Los Angeles, and she seemed genuinely touched by the crowd's adulation. But the cloak of mystery she works so hard to surround herself with also prevents any inkling of personality from seeping through; a nearly all-black wardrobe and a newly found social conscience are no substitute. So what emerged from the evening was a woman who works incredibly hard at her choreography, sings some of her stuff live, and is more impressive when viewed on the screen above her stage than when watching the real thing. Few, if any, chances were taken in transferring the songs from disc to stage, and the only time you could truly tell you weren't plugged into a state-of-the-art stereo system was when Jackson's reed-thin vocals were swallowed up by the band (as happened on the ballads). Still, she *did* give the crowd what they seemed to want—a mostly faithful reproduction of her videos. It seems almost foolish to complain that people got what they paid for.

—ERNEST HARDY

Marianne Faithfull

FEW PEOPLE IN POP MUSIC are wrapped in a mythology as rich and complicated as that of Marianne Faithfull, the convent student turned junkie turned chanteuse. With a voice that bears evidence of almost every indulgence and abuse, Faithfull could recite a shopping list and render it a tale of heartbreak. But far from a depressing or morbid event, her recent showcases at the Roxy in Hollywood were closer to a celebration. Faithfull is living witness

to both the attraction and consequences of life's excesses—and a survivor of both. Singing "Boulevard of Broken Dreams," "Working Class Hero," "Why'd Ya Do It" (belted out with true relish), or an Irish folk song, Faithfull brought forth all the sadness, anger or feelings of betrayal called for—and then some. But sitting there listening to her, you couldn't help but be in awe of her resilience and strength (and in songs such as "When I Find My Life" there was an undeniable ray of hope). Not that this undercut the songs' impact; in fact, it added layers of meaning and shading to the lyrics we were hearing. That cracked, chipped, wavering voice is a thing of pure beauty. Ultimately, the evening was a testament to the singer's survival and determination. The only real source of discomfort was the remnant of a self-destructive streak: Faithfull's onstage smoking, even as she fought a persistent cough. One of the evening's most candid moments was when she lit a cigarette, inhaled, and gave an audible sigh of relief. As the audience broke into applause and laughter, Faithfull gave a sheepish grin that would have silenced the Surgeon General.

—ERNEST HARDY

BY SHELLY WEISS

MCA writer Taylor Rhodes—great rock and roll from a Nashville native.

BMG/London: Diana Graham, VP of BMG International, informs us that RCA recording artist **Rick Astley** has signed a worldwide pub agreement with the company. Following his smash debut with the platinum album *Whenever You Need Somebody* and the #1-in-all-countries single, "Never Gonna Give You Up," and follow-up hit, "Together Forever," Astley was nominated for a Grammy as Best New Artist of 1988. He won the BPI Award for Best British Single with "Never Gonna Give You Up," and his second LP, *Hold Me in Your Arms* went gold and contained six tracks he wrote and co-produced, including the top-ten hits "She Wants to Dance With Me" and "Giving up on Love." Astley recently signed directly to RCA, and is currently writing solo and also collaborating for his forthcoming album, to be released in the Fall.

Island: **Kathleen Fliller** reports that Island is hot. New Signings: **Kevn Kinney** has just inked a pub deal for his current solo LP, *MacDougal Blues*, and is touring with producer **Peter Buck**... **Laquan**, a rap artist, is 16 years old, in high school, and about to take the world of rap in a new direction. He was signed to Island Records UK by **Julian Palmer** (A&R), and Laquan's album is due out late Summer, '90... **Velvet Hammer** is five women from Houston, whose style is best described as folk/metal. The group is shopping for a label deal, and there's no doubt they'll land one soon... Other action: **Barry Reynolds** played at the Roxy in L.A. with **Marianne Faithful**... **Tony Haynes** and **Zane Giles** are writing for **John Pagano** for his solo MCA outing... **Danny Tate**, in Nashville, is writing for **Walk West** (Atlantic), **Rich Grissom** (PolyGram), and **Leroy Parrnell** (Arista)... **Brent Bourgeois'** first solo single, "Dare to Fall in Love," produced by Bourgeois and **Danny Kortchmar**, is just out and already has 40 adds in its first week. The video for "Dare" is being directed and produced by Erick Ifergan and will be shot in Paris... Stan Sheppard and **Jimmy Varner** are producing **Sorella** (Virgin)... Between PolyGram and Island there are 22 different album copyrights currently on the top 200 LP charts. Inclusive are Julia Fordham's *Porcelain*, the self-titled Innocence Mission debut LP, two songs by Taylor Dayne, two songs co-written by Stephen Bray on Madonna's *Like a Prayer LP, several songs on the Rod Stewart Anthology* and Robert Palmer LPs, to name just a few... Island Music's seminal funkster **Bootsy Collins'** **Cyberfunk**, with their bound-to-be-a-hit-single "Jungle Bass," is due out April 30... **King's X** just concluded a sold-out tour of the British Isles... Finally, Samoan rappers, the **Boo-Yaa T.R.I.B.E.** (4th & Broadway/Island), recently returned to their L.A. homeland from a well-received /reported mini-European tour...

MCA: What's a nice guy from Nashville, born and raised on classical and country music, doing at the top of the nation's album-rock charts? Songwriter/producer/musician **Taylor Rhodes** is perched there as a result of his work on the current Peter Wolf album, *Up to No Good*. Most of the songs for the album were written and demoed in Rhodes' own 16-track home studio, located in Nashville. The tracks were so well produced, they convinced both record executives and Wolf that Rhodes was as talented a producer as he was a songwriter and provided Rhodes with his first big break in production.

It was at age 13 that Rhodes first rebelled against the classical music he had been exposed to all his life and bought a set of drums. He put together his first rock band in his parents' garage and hit the road when he turned 18, playing the bar circuit as well as larger concert venues. Later he returned to Nashville, where he developed a successful career as a session player on the country circuit.

Rhodes, however, was a rocker at heart, and ignoring the advice of skeptical friends who said "You can't do rock in Nashville," abandoned his session work and decided with great determination to pursue a career in rock and roll. Within two weeks he landed a publishing deal based on his pop-rock songwriting ability. The deal secured him a solid reputation as a talented songwriter and a second pub deal that afforded him the opportunites and success he had hoped for.

He scored his first important writing credits with four songs on Loverboy's *Wildside* album, which was certified gold. Shortly after this initial success, Rhodes co-wrote the title track on Jennifer Rush's *Heart Over Mind* LP, which went double-platinum in Germany. He then co-wrote several songs for the metal band Y&T; they appeared on the Geffen LP, *Contagious*. His credits have since included a song he co-wrote and produced for the *Johnny Be Good* soundtrack, recorded by Kix, and songs on the near-platinum Kix (Atlantic) album, *Blow My Fuse*. Recent writings have been for the upcoming Johnny Van Zandt (Atlantic) LP, and for the new Celine Dion (CBS) album, slated for international release shortly. Rhodes has also co-written the first single from Y&T's upcoming May release, and is currently in the studio writing and demoing songs for the next Kix album. With his big break on the Peter Wolf LP, Taylor is hoping to parlay his success as a producer into several more writer/producer projects. If his past is any indication, you can count on hearing a lot more great music from this rockin' Nashville native...

KEEP AN EAR OPEN DEPT: A few months ago I reported about **Vinnie James**, the Orange County-based folk/rocker, who recorded a much-anticipated debut album for **Cypress Records**. I'm happy to update the situation. According to his manager, **Mike Jacobs**, major-label interest in James prompted a delay in the release of his album, *All-American Boy*. Here's where it's at. James has signed to **RCA Records** and Cypress is now on the deal as the production company that funded the recording. RCA will release and promote the album, which is slated for a September release. James said he was impressed by RCA's recent success in breaking alternative acts such as the Cowboy Junkies and Peter Murphy. He plans to pave the way for his album's release with some solo acoustic touring. Keep an ear open for this new young and talented artist.

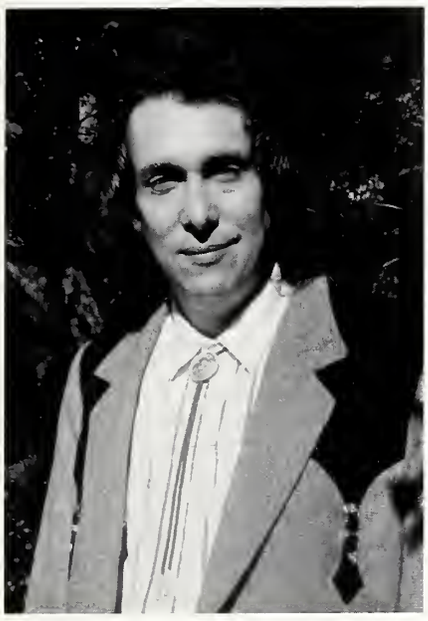
To be continued...

RCA recording artist Rick Astley—who soared to international success with his debut #1 single, "Never Gonna Give You Up," and platinum album *Whenever You Need Somebody*—has signed a worldwide publishing agreement with BMG Music Publishing International. Shown in BMG's London office are (l-r): Paul Curran, managing director of BMG Music Publishing UK; Tops Henderson, Astley's manager; Rick Astley; John Preston, chairman of BMG Records UK; Tony Graham, and Diana Graham, vice president of BMG Music Publishing International Ltd.

EMI Music Publishing celebrates at MIDEM with Gonzalo and Ulises Hermosa, the writers of the now world-famous "Lambada." Gonzalo is seen second from left, and Ulises is in the middle row, third from right. Also pictured among the EMI Music Publishing staff members are Irwin Z. Robinson, president and chief operating officer, EMI Music Publishing (front row, center); and EMI Music Publishing managing directors Oliver Huret, Stefan Egmar, Peter Ende and Arjen Witte (back row, from left), respectively from France, Sweden, Germany and Benelux.

NEW FACES

Scott Ellison



SINGER, SONGWRITER, RHYTHM AND LEAD GUITARIST Scott Ellison is being introduced as a solo act through Interstate 40 Records. Ellison has written some great songs during his illustrious career. One of his tunes was featured in numerous episodes of the hit NBC-TV soap opera, *Santa Barbara*.

Between writing hit songs, Ellison has consistently played many of the top clubs in California (such as the Lighthouse and the Coachhouse). In Nevada he played the world-famous Bally's.

Cash Box is very sure Scott Ellison will make it as a great solo artist in the near future. Look for his forthcoming album, entitled *Heart on the Run*, featuring the hit single "I Never Kiss and Tell." The single's release date is set for May 14.

The Lightning Seeds

"MY MAIN GOAL," says Ian Broudie, "was to keep things simple, and to concentrate on melody rather than production technique, which is the same thing I've always tried to do when I've produced other people's records. I didn't want the Lightning Seeds to sound like a producer's band."

For those who haven't yet been converted, Ian Broudie, former producer for the Fall, Icicle Works, Wall of Voodoo, Human Drama, and the Three O'-Clock, among others, *is* the Lightning Seeds (he lifted the name from a Prince lyric he once misinterpreted). Though Broudie had found time to record three singles of his own (collaborating with Wild Swan, Paul Simpson) between production jobs, by 1989 he started to feel as if his work as a producer had taken him too far away from his first love—songwriting. After making a concerted effort to write again, he decided to record again, so pleased was he with the results. With little fanfare, he recorded the single "Pure" for the indie label Ghetto, and it quickly became a top-three hit in the U.K. as well as an import smash Stateside. The album that followed, *Cloudcuckooland* (MCA), was recorded in only a few weeks, with Broudie playing most of the instruments. Andy McCluskey of OMD, Ian McNabb of the Icicle Works, and Henry Priestman of the Christians made small contributions.

"This is the first time I've ever really felt strongly enough about something to give a serious shout," says Broudie. "Now that the Lightning Seeds actually exists, it's beginning to take on a life of its own, and I'm looking forward to seeing how it's going to develop." O

SHOCK OF THE NEW

BY **KAREN WOODS**

I HAVE BEEN the Bad Mood Girl lately, and consequently have let an enormous pile of new releases build up. Again. Just stacked 'em up on top of the old ones. But since it's an absolutely beautiful day, I have nothing to whine or complain about, *and* I actually managed to pay my Visa bill on time this month, I'm going to be magnanimous and grab the first few off the top. Lessee what we have...

THE SUNDAYS: *Reading, Writing and Arithmetic* **(Geffen 24277)**

Glorious is about the only word I can think of to describe this one. Anglorious. The combination of angelic vocals, vaguely chaotic, vaguely dissonant guitar lines and a rhythm section that has been stripped down to the barest essentials is a formula that has been tried many times, but it's taken until now for someone to actually bring it to fruition. There are three things I wish I could give to the entire world: a clean, safe environment; an end to the threat of war; and a copy of this record. It's that good.

NOISE UNIT: *Grinding Into Emptiness* **(Wax Trax 7101)**

I'm sending a friend a couple of Hanoi Rocks CDs, because she likes them and I don't. My stapler is empty, so I reach into the desk drawer to find refills. I rumage around pointlessly for a couple of minutes, finally pull out a bottle of multimegavitamins my mother sent me. I sit here and look at it, trying to figure out what vitamins have to do with the package I'm trying to staple shut. I don't see the connection, so I put the bottle back, turn up the volume on *Grinding Into Emptiness* (the rather brilliant full-length collaborative effort by Front Line Assembly's Bill Leeb and the Klinik's Marc Verhaeghen), and put the needle back on song one, side one. I'll deal with reality later. I have more important things to do right now.

THAT PETROL EMOTION: *Chemicrazy* **(Virgin 4-91354)**

Don't think much of the artwork, but then there's that old adage that says don't judge a record by its cover, or something like that. This is That Petrol Emotion the way it's supposed to be. The last record, *End of the Millenium Psychosis Blues* was a bit on the schizophrenic side, due to the Petrols going through the seemingly inevitable "we're gonna be a funk band now" phase. *Chemicrazy* sees them going back to being a pop band, and a damn fine one at that. What they left behind in terms of dancefloor appeal they more than make up for in purity and cohesion. The ghost of Marc Bolan makes more than one appearance, and the guitars have been turned way up on this one, making for some seriously cool psychedelia-drenched moments on songs like "Mess of Words," "Gnaw Mark" and "Scumsurfin." In keeping with That Petrol Emotion's tradition of providing listeners with a few words of wisdom on their album sleeves, this year's motto is "Civility Costs Nothing." Words to live by.

ULTRA VIVID SCENE: *Staring at the Sun* **(4AD/Columbia)**

About a year or so ago, we ran a feature on Ultra Vivid Scene under the headline "A Man, A Plan, and Someday a Band." This was prophetic, to say the least, because the man (Kurt Ralske) now has a band, and the plan now includes a licensing deal with Columbia. The *Staring at the Sun* EP is the first release under the new arrangement, and it successfully builds on the foundation laid by last year's self-titled debut. Ralske has said that his raison d'etre this time out is to master the three-minute pop song. If this EP is any indication, he's well on his way to getting there. While I miss the extended fuzzed-out jams from the last record, the short-form Ultra Vivid Scene has the same quirky, hypnotic appeal and the same unique blend of eagerness and angst as the long-form version. The first two songs, the title track and "Crash" are gorgeous. The other two, "Three Stars" and "Something Better," are merely great. Expect Ultra Vivid Scene to become the darlings of the college radio set this year. I do.

Stay tuned.

WORLD

BY LEE [illegible]

WOM[illegible] Joyce is the name (the one and only name) of the lat[illegible] to release an album up here in the frozen north. *Music In[illegible]* however, is something a bit different—it was recorded [illegible]arily, on the American audience; and much of it is in [illegible]al music by Joyce (with her own English lyrics) or such [illegible]arounds as "Help" sung in English and "Talkin' About a Revolution" sung in Portuguese.

Joyce is a big star in Brazil. Why this calculated stab at America?

"Because I was watching a Jane Fonda interview on television in Brazil," she says, "and she was saying that she had just bought the rights to the film *Women on the Verge of a Nervous Breakdown*. And I was thinking, why did she have to buy that? It's such a perfect movie the way it is. And then she said, 'I know it's a perfect movie, but American audiences don't like subtitles.' So I don't want to be a singer with subtitles. I want to be understood. I know there is a big barrier of language here, so if you don't sing in English it's very difficult to get people to understand what you're saying."

Interesting. Interesting that Joyce comes off, in English, sounding a bit like Basia, who is Polish but who tries to sing like a Brazilian. Interesting that this album will be released, as is, in Brazil. Interesting that the old story about Brazil's musicians—we never get 'em up here because they have more work than they can handle down in Brazil—is no longer the case.

Two things have thrown this old saw for a loop: the economic knife-wielding new government, and the international ooze of English-language pop, which is taking over Rio's radio like so much synthesized slime.

"Maybe because we have lost a little bit of our pride, of our national pride," says Joyce about why Brazilians are beginning to ignore their brilliant home-grown pop music. "We used to have it once. But by the time you have 100%-a-month inflation, you start thinking, 'Well, we're not good enough. We don't like Brazil. This country is shit.' I guess this is part of it—when you start losing your self respect. So I guess we have a serious problem. We need psychoanalysis for the whole country, because I really think the country is losing its self-respect, and self-affection, too."

As to the government's arts crackdown (part of President Collor's drastic economic measures), Joyce says the arts community, which vigorously supported Collor's opposition, is frightened.

"All the entities that supported culture in Brazil—the federal entities that were related to the ministry of culture—were all closed. So there will be no more financial support for Brazilian movies, or for Brazilian tours or concerts or records.

"And I think this is terrible, because the big artists don't need this kind of help, but think about all the communities in distant places that never have a chance to see a concert or anything like that. There was the possibility of taking shows to those places at a very low price.

"So [Collor] starts putting his foot into culture as a whole. Culture is suppposed to be unneccesary. This is serious, I guess. I was very shocked about that, but, on the other hand, we were expecting some kind of retaliation because everybody was supporting the other candidate."

Elba Ramalho, during her recent trip here, suggested that this crackdown will result in more Brazilian artists heading to America. Brazilian music fans up here should benefit from the sad state of culture affairs down there.

Next up will be **Margareth Menezes**, who is already familiar from her appearances on David Byrne's tour. Her dynamic American debut, *Ellegibo*, is due next month from Mango (Byrne produced two of the tracks). Interestingly, the whole album is in Portuguese. Menezes is also on the just-released world music-rich *Wild Orchid* soundtrack.

I also just received a cassette of the debut album of **Marisa Monte**, a 21-year-old singer who is all the rage in Brazil right now. Monte's self-titled album is out on Brazilian EMI and available here as an import from Musicrama. Monte sounds a little bit like Gal Costa, but her music embraces jazz and rock with a natural ease, an ease that extends to the album's second side, almost entirely in English and entirely winning—Brazilian versions of "South American Way" (the old Carmen Miranda staple), "Speak Low," "Bess You Is My Woman" and a version of "I Heard It Through the Grapevine" that beautifully interpolates "A Night in Tunisia" and "Put the Blame on Mame."

Marisa Monte is somebody to watch, as this current Brazilian flood continues.

Joyce says this about Brazil's new president: "What I can tell you is, if you are on a boat and you see it's going to sink, you'd better pray for the captain even if you don't like him, if you don't want to drown."

HEAVY METAL

BY **ALEX HENDERSON**

HEAVY METAL CONVENTION: *Foundations*, the only heavy metal/hard rock trade magazine, is planning its third annual headbanger's convention. **Foundations Forum '90** will be held on September 13, 14 and 15 at the Sheraton Plaza La Reina Hotel at Los Angeles International Airport. Attendance at the convention more than doubled last year, increasing from 1,000 people in 1988 to 2,400 in 1989. Foundations Forum '89 was attended by Ozzy Osbourne and Lita Ford, members of Kiss, Megadeth, Metallica, Slayer, Motorhead, Ratt, Metal Church, Testament, W.A.S.P., Stryper, Vicious Rumors, Exodus, Faster Pussycat, Overkill, Helix and quite a few other bands.

STUDIO SAVAGERY: The follow-up to **Anthrax**'s slammin' *State of Euphoria* album of 1988 may hit the streets by the end of August. The album, which the socially conscious Big Apple speed metallers produced with **Mark Dodson**, will likely be titled *Persistence of Time*... **Poison**'s third album, *Flesh and Blood*, is scheduled for mid-June release on Capitol. One of the songs that **Bret Michaels** wrote for the album, "Valley of the Lost Souls," was inspired by some of his own not-so-pleasant experiences—such as running away from home at 16 and winding up in a sleazy $12-a-night fleabag hotel in New York's Greenwich Village. "Something to Believe In," another song recorded for the album, was inspired by the alcohol-related death of a member of Poison's road crew. *Flesh and Blood* is being produced by **Bruce Fairbairn**, known for his work with Aerosmith and Bon Jovi... With song titles like "Carnage in the Temple of the Damned," "Lunatic of God's Creation," "Dead by Dawn" and "Sacrificial Suicide," it's obvious that Clearwater, Florida thrashers **Deicide**'s self-titled debut album—which is due out on Roadracer in June—won't be for the squeamish. Then again, when **Glen Benton** "sings" the band's death-metal lyrics, they aren't audible enough to have the intended shock value. The album's producer, **Scott Burns**, has also worked with Death, Obituary and Sepultura... L.A. glam posse **D'Molls**' second album is due out on Atlantic in June.

HEADBANGERS ON THE ROAD: **Robert Plant** is scheduled to begin a European tour on May 1 that will include shows in England, France, West Germany, Italy, Norway, Sweden, Denmark, Spain and Belgium... **Metal Church** began a European tour opening for **Saxon** on April 12 and will remain overseas until May 11... Before embarking on a U.S. tour in September, Poison plans to tour Europe—where they'll share a bill with Aerosmith and **Whitesnake** at the Monsters of Rock festival in England... Aerosmith rolled out the welcome-mat for **Joan Jett** when the one-time Runaway joined the Boston bombers' *Pump* Tour as an opening act. When Jett opened the door of her hotel room in Minneapolis, she was greeted by a male stripper who was dressed as a gas station attendant and carried an oil can. "Welcome to the Pump Tour...from the bad boys of Aerosmith," he told Jett before stripping butt-naked... At **Motley Crue**'s invitation, **Johnny Crash** joins the posse's tour as an opening act on June 24. Before that, Crash tours Europe for five weeks with the **Pretty Maids**... **Overkill** was forced to cancel some dates on its recent tour when drummer **Sid Falck** sustained a knee injury. The canceled dates have been rescheduled for late May. Before that, Overkill plans to play some dates in Toyko and Osaka on what will be the band's first Japanese tour.

VILLAINS ON VIDEO: *Hard 'N Heavy*, the bi-monthly metal/hard rock video magazine, deserves a round of applause for its recent decision to expose videos by unsigned bands. The magazine's seventh volume, set for May 24 release, features "Television Caesar," a video by unsigned band **Francis X.** Unsigned bands interested in exposure on *Hard 'N Heavy* should send material to P.O. Box 967, Beverly Hills, California 90212.

PERSONNEL CHANGES: After completing its international *Sonic Temple* tour in early April, the **Cult** announced the departure of original bassist **Jamie Stewart**—who reportedly left the band in order to devote more time to outside projects. No replacement has been found yet. Cultists **Ian Astbury** and **Billy Duffy**, who say the departure was amicable, are working on material for the band's next album... There is no word at press time on a replacement for **Armored Saint** guitarist **Dave Prichard**, who died of leukemia on February 28 at the age of 26... Nor has Ace Frehley announced a replacement for bassist **John Regan** at press time... Drummer **Simon Wright**, formerly of AC/DC, is now with **Dio**.

METALHEAD MISCELLANEOUS: L.A.'s metal/hard rock scene is full of faceless unsigned bands who think that cloning Guns N'Roses, Cinderella or Motley Crue is the easiest way to land a record deal. A refreshing exception is sledgehammer metal crew **Steel Prophet**, which has earned itself a small but seemingly dedicated following. The songs on Prophet's mail-order cassette, *Inner Ascendance*—including "Death," "Sleep of Despair" and the title track—are blistering yet melodically and harmonically appealing. For more information on the band, call Vicky Dee at Tru-Star Entertainment at (818) 763-4886.

ON JAZZ

BY **LEE JESKE**

IMPRESSEDSARIO: George Wein (center) was recently the subject of a Carnegie Hall tribute to benefit all-jazz WBGO-FM. That's Billy Taylor (left) and the station's general manager Anna Kosf laying a poster on the lord of the jazz festivals.

TIME ON HIS HANDS: Is it my imagination, or is **John Scofield** on every other jazz album that comes out these days? The guy's time has come, clearly, what with his new Blue Note deal and all that. There's no player more richly deserving (go ahead, name somebody more richly deserving). So there's his new Blue Note album (*Time on My Hands*), and there's the RCA reissue of his *Who's Who* (originally on Arista), not to mention the same label's reissue of **Larry Coryell's** *Tributaries* (with Scofield and **Joe Beck**), Blue Note's new **Teramasa Hino** album, Enja's new **Franco Ambrosetti** album (*Movies Too*, on which Scofield, **Greg Osby** and **Geri Allen** burn through, among other things, John Williams' *Superman* theme), the new **Joey DeFrancesco** album on Columbia, and the **Bill Cosby** album on PolyGram. I'm sure I'm leaving a couple out. Scofield's got his own sound, his own style, and a legion of admirers, and it seems that after a dozen years on the scene, he's finally hit a jazz version of paydirt. Scofield's new quartet (tenor saxist **Joe Lovano** joins bassist **Anthony Cox** and drummer **John Riley**) is at the Bottom Line, May 12 and 13.

BOPPING AROUND: GRP has reissued the **Rippingtons'** *Moonlighting* album, originally on the late Passport Jazz label... If you haven't scored your **Playboy Jazz Festival** ducats yet, what are you waiting for? June 16 brings **Miles Davis, Jack DeJohnette/Herbie Hancock/Pat Metheny/Dave Holland, Doc Severinsen & the *Tonight Show* Band, Chick Corea's Akoustic Band, Joe Williams** and **Jay McShann, Tony Williams, Poncho Sanchez** and **Tito Puente**, and **Eliane Elias** to the Hollywood Bowl. The next day, **Lionel Hampton, Chick Corea's Elektric Band, Lee Ritenour, Gerry Mulligan, Hiroshima, Etta James, Milton Nascimento** and **Wayne Shorter**, and **Dorothy Donegan** arrive. Bill Cosby, of course, hosts... I haven't had time to read them yet, but, impressively, four new jazz biographies have arrived: *You Just Fight for Your Life: The Story of Lester Young* by **Frank Buchmann-Moeller** (Praeger, $24.95); *The Woodchopper's Ball: The Autobiography of Woody Herman* by Herman and **Stuart Troup** (Dutton, $18.95); *Crazeology: The Autobiography of a Chicago Jazzman* by **Bud Freeman** (University of Illinois Press, $15.95); and *What Do They Want? A Jazz Autobiography* by **Sammy Price** (University of Illinois Press, $21.95)... **Robert Irving III**, who was in Miles Davis' band until a couple of years ago and who released a somewhat less-than-thrilling debut album on PolyGram not too long ago, is about to have a jazz concerto debuted. "Mademoiselle Mandarin: Jazz Concerto for Harp, Symphony Orchestra & Band," will premiere May 12 and 13 at the University of Miami Gusman Concert Hall, with **Markus Klinko** (great name for a musician) at the harp and the Miami Chamber Symphony at the strings and things... **L. Subramaniam, Larry Coryell** and **Hubert Laws** will perform a May 6 benefit for the Lotus Foundation, a group formed to "broaden the understanding between India and the United States," at Stamford, Connecticut's Rippowam Center Auditorium... On that same date, a bit south, alto *gigundo* **Benny Carter** plays a free 3 p.m. concert at Princeton University's Richardson Auditorium, with **Clark Terry, Rufus Reid, James Williams** and **Kenny Washington**... On the same seaboard, every Monday in May the Blue Note will spotlight a Windham Hill act, specifically new signing **Henry Butler** (May 7), the **Turtle Island String Quartet, Billy Childs** and **Denny Zeitlin**... For those so inclined, Canada's Banff Centre for the Arts' annual jazz workshop takes place from July 2-27 this year. **Steve Coleman's** running the thing and the rest of the faculty includes **Muhal Richard Abrams, Robin Eubanks, Dave Holland, Kenny Wheeler, Cassandra Wilson**, and **Marvin "Smitty" Smithy**; call (403) 762-6180 if you're interested to see if any space is still available... **Andre Previn** was so happy with his return to jazz piano playing that he's recorded another trio album for DMP. *Over the Rainbow* features the songs of **Harold Arlen. Ray Brown** returns on bass, and **Mundell Lowe** takes over the plectrum from **Joe Pass**... Miles Davis' painting are being exhibited at New York's Nerlino Gallery (96 Greene St.) through May 26. They tell me this is his kind-of-blue period... V.A.I., which releases jazz videos at a pretty impressive clip, has three new titles out, all part of a short series filmed a few years ago at the Village Vanguard, all called—what else?—*Live at the Village Vanguard*. The one-hour tapes are of the **Mal Waldron Quartet**, the **Lee Konitz Quartet** and the **David Murray Quartet** and each sells for $29.95 (about what it costs two people to actually go to the Vanguard).

TRADITIONAL JAZZ

May 5, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	REMEMBRANCE (Verve/Polygram 841 723)	The Harper Brothers	2	8
2	REUNION (GRP 9598)	Gary Burton	1	8
3	DEEP IN THE SHED (Novus/RCA 3078)	Marcus Roberts	23	3
4	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	4	38
5	ANNIVERSARY (Emarcy/Polygram 838 769)	Stan Getz	5	8
6	THE VISIONS TALE (Antilles/Island 91334)	Courtney Pines	6	7
7	NATIVE HEART (Blue Note/Capitol 93170)	Tony Williams	30	3
8	ON THE BLUES SIDE (Fantasy 9177)	Jimmy McGriff & Hank Crawford	3	8
9	WHERE WERE YOU ? (Columbia C 45443)	Joey DeFrancesco	28	3
10	THE INVENTOR (Blue Note 91915)	Bobby Watson & Horizon	11	5
11	ON FIRE (Epic OE 45295)	Michel Camilo	7	26
12	OVERVIEW (Muse 5383)	Jay Hoggard	15	5
13	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	9	20
14	JAZZ JAZZ (Nova 8918)	Rob Mullins	8	32
15	WAITING FOR SPRING (GRP GR 9595)	David Benoit	12	26
16	PITTSBURGH (Atlantic 82029)	Amad Jamal	10	18
17	MUSIC (Blue Note 92563)	Michel Petrucciani	13	18
18	MY FAVORITE SONGS (Enja 79600)	Chet Baker	16	26
19	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	14	18
20	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	17	24
21	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	18	24
22	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	19	28
23	LIVE AT TOWN HALL, N.Y.C. (Concord Jazz CJ4397)	Gene Harris & the Phillip Morris Superband	20	12
24	TWILIGT IS UPON US (Windham Hill Jazz 0118/A&M)	Billy Chils	20	23
25	FALLING IN LOVE WITH JAZZ (Milestone/Fantasy 9179)	Sonny Rollins	DEBUT	
26	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	22	26
27	TENDERLY (Warner Bros. 25907)	George Benson	24	38
28	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	25	48
29	BIG BOP NOUVEAU (Intima/Enigma 73390)	Maynard Ferguson	DEBUT	
30	BLUES ALL DAY LONG (Muse 5358)	Richard Groove Holmes	27	24
31	THE SYMPHONY SESSIONS (Projazz 698)	Dizzy Gillespie	26	15
32	COLOR (Blue Note 92779)	Rick Margitza	29	20
33	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	31	32
34	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	32	42
35	ART DECO (A&M 5258)	Don Cherry	33	44
36	TRIANGULAR (Blue Note 92750)	Ralph Peterson	35	28
37	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	34	32
38	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	36	36
39	LIVE IN PARIS (MCA Impulse 6331)	Dee Dee Bridgewater	38	24
40	INTO THE FADDISHERE (Epic 45266)	John Faddis	37	30

JAZZ PICKS

IVO PERLEMAN: *Ivo* **(K2B2 2769)**

Yet another Brazilian jazzman, but this tenor saxist blends his homeland's rhythms with a refreshingly brawny avant sensibility. Most of these are Brazilian children's music, but we're sure Rio's kids have never heard them this skewed. The usual suspects are here (Patitucci & Erskine, Flora & Airto), but in unusual settings. Sweet and sour and bracing, like a caipirinha.

PETE LEVIN: *Party in the Basement* **(Gramavision R2 79456)**

Clean-headed synth specialist—a Gil Evans Orchestra standby—turns in a jolly mix of fusion, funk, free-bop and other cool stuff: a Gil Evanish mish-mash well supported by many of his Evans band cronies, including Lew Soloff, Howard Johnson, Danny Gottlieb, Mark Egan, Lenny White and Mike Stern.

LEE RITENOUR: *Stolen Moments* **(GRP GRD-9615)**

A warm, woody tone on the Gibson and secure chops mark Ritenour's sort-of-straight-ahead-jazz album: a soft-around-the-edges post-bop set, standards and originals, ably supported by Ernie Watts, John Patitucci, Harvey Mason, Alan Broadbent and Mitch Holder.

ON THE DANCEFLOOR

BY ERNEST HARDY

NEWS: PolyGram Records' Jade 4 U recently flew in from Belgium to shoot a photo layout for *Spin* magazine's upcoming swimsuit issue. Her album—as yet untitled—will be released this Fall, with a single due this Summer. The former jazz singer will showcase that side of her talents with ballads squeezed in among New Beat and Techno tracks.

Reggae great Burning Spear, a.k.a. Winston Rodney, has just been signed to Mango/Island Records. The signing marks his return to the label after a number of years away.

Ziggy Marley and the Melody Makers tour Japan and Australia in May and early June before returning to the U.S. to open a Summer tour for the B-52's. The group garnered a Grammy this year for Best Reggae Recording, their second consecutive award in that category.

Young M.C., currently on tour with your fave and mine, Milli Vanilli, will appear on *Late Night With David Letterman* May 1, becoming the first hip-hop artist to perform with the very hip Paul Schaffer and the World's Most Dangerous Band.

NEW GROOVES

PICK O'THE WEEK

BEATS INTERNATIONAL: *Let Them Eat Bingo* **(Elektra 9 60921-2)**

Former Housemartin Norman Cook (the force behind Beats International) spews forth every musical influence in his life and the result is a dizzying collage of sounds, samples, beats and grooves. Beats International, already on the charts with "Dub Be Good to Me," their revamped version of the S.O.S. Band's hit "Just Be Good to Me," pulls from sources as disparate as Billy Bragg (co-writer on "Won't Talk About It"), the Jackson 5, hip-hop and club music—and it's virtually impossible to catalogue the numerous samples (including some from old television commercials) that are cleverly used and liberally doled out. The use of a variety of vocalists/rappers ensures that the mood is constantly shifting though it never leaves the dancefloor. Four stars.

SINGLES

SNAP: "The Power" (Arista)

Okay, you Arista guys, the grudge for inflicting Milli Vanilli on us is softening...a *tad*. Where the Vanillis are a frighteningly suburban idea of urban chic, soul music and state-of-hip, the [Arista] forces-that-be raided the British reserves for a bona fide club hit. "The Power" is set against a basic hip-hop beat, but all sorts of computer-generated enhancements are added, as well as a great bassline, soul-drenched female vocals, a male rap that sounds a bit like Heavy D., and, depending on the mix, elements of House. Yet none of it seems forced or contrived, and it doesn't sound quite like anything else that's out there right now. This one will be huge.

CULTURE BEAT: "Cherry Lips" (Epic 49 73170)

As if a mad poet stood up on the dancefloor and started sprouting his obsessions. This German concoction (an English vocal version is presented as well) manages to be both very artsy and danceable at the same time. The soft roar of the crowd that opens the track at first sounds like a gust of wind, then there's a soft tinkling set aginst a drum machine; the ongoing contrast of the mechanical with the soft, the harsh with the pretty is what makes "Lips" work. The "Magic Mix," with a hip-hop beat, German vocals and English cry of "Get on up," is best.

DANCE SINGLES

May 5, 1990 The square bullet indicates strong upward chart movement

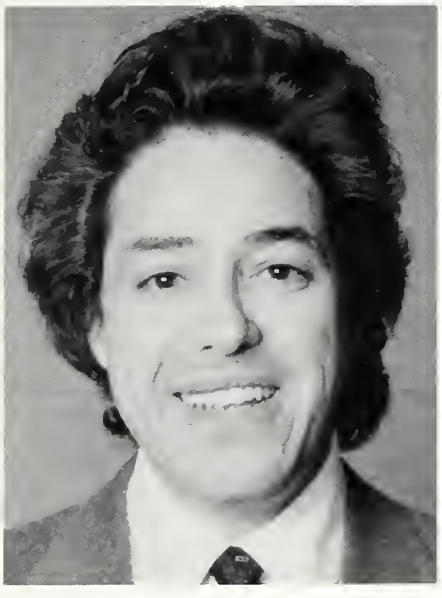
			Total Weeks ▼	Last Week ▼
1	THE HUMPTY DANCE (Tommy Boy TB944)	Digital Underground	4	12
2	ENJOY THE SILENCE (Sire/Reprise 0-21490)	Depeche Mode	12	5
3	VOGUE (Sire/Warner Bros. 0-21513)	Madonna	DEBUT	
4	GET A LIFE (Virgin 0-96481)	Soul II Soul	25	3
5	POISON (MCA 24003)	Bell Biv DeVoe	20	3
6	ALRIGHT(REMIX) (A&M SP-18021)	Janet Jackson	DEBUT	
7	ALL AROUND THE WORLD (Arista ADI-9937)	Lisa Stansfield	2	7
8	TOUCH ME (4th & B'Way/Island 501)	49ers	9	7
9	SENDING ALL MY LOVE (Atlantic 0-86220)	Linear	15	5
10	KEEP IT TOGETHER (Sire/Warner Bros. 0-21427)	Madonna	1	10
11	HOLD ON (Atlantic 0-86234)	En Vogue	37	3
12	ESCAPADE(REMIX) (A&M SP-12352)	Janet Jackson	3	7
13	HEART BEAT/FREE YOUR BODY (Vendetta VE-17976)	Seduction	5	12
14	EXPRESSION (Next Plateau NP50101W)	Salt-N-Pepa	6	16
15	GETTING AWAY WITH IT (Warner Bros 0-21498)	Electric	35	3
16	HIDE AND SEEK (Atlantic 0-87973)	Pajama Party	23	5
17	BLUE SAVANNAH (Sire/Warner Bros 0-21428)	Erasure	33	3
18	C'MON AND GET MY LOVE (FFRR 886 799-1)	D.Mob	7	21
19	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507)	Inner City	8	16
20	RUB YOU THE RIGHT WAY (Motown MOT-4657)	Johnny Gill	31	3
21	OPPOSITES ATTRACT (Virgin 0-96507)	Paula Abdul	10	19
22	GET UP (BEFORE THE NIGHT IS OVER) (SBK V-19704)	Technotronic	11	14
23	SECRET GARDEN (Quest/Warner Bros. 0-21459)	Quincy Jones	13	10
24	COME INTO MY HOUSE (Tommy Boy TB-948)	Queen Latifah	DEBUT	
25	HEAVEN (Columbia 44-73171)	The Chimes	30	3
26	DUB BE GOOD TO ME (Elektra 0-66654)	Beats International	DEBUT	
27	I WANNA BE RICH (Solar 4Z9 74503)	Calloway	14	14
28	THUMBS UP (Enigma 75534)	Bardeux	28	5
29	YOU'RE YHE ONLY WOMAN (Vendetta/A&M VE-7027)	The Brat Pack	29	5
30	911 IS A JOKE (Def Jam/Columbia 4473179)	Public Enemy	DEBUT	
31	GOT TO HAVE YOUR LOVE (Capitol V-15521)	Mantronix Featuring Wondress	16	10
32	LIVING IN OBLIVIAN (Epic 4973156)	Anything Box	17	7
33	LIGHTING MAN (Geffen 0-21465)	Nitzer Ebb	36	3
34	ROAM (Reprise 0-21441)	The B-52's	18	12
35	STOP ME IF I FALL IN LOVE (Vendetta/A&M VE7035)	Ale	DEBUT	
36	LAMBADA (Epic 49 73139)	Kaoma	19	14
37	NO MORE LIES (Ruthless/Atco 0-96521)	Michel'Le	21	18
38	MOTHER LAND (Pow Wow PW-454)	Tribal House	22	10
39	JAZZIE'S GROOVE (Virgin 0-96517)	Soul II Soul	24	18
40	VULNERABLE (Atlantic 0-86253)	De De O'Neal	26	7

HOW YA' LIKE HIM NOW?: Rapper Heavy D. tosses his weight around on set of the television show *Booker* in a noble, but futile, attempt to make the show interesting. The rapper's brave effort will be broadcast April 29.

COCINANDO

BY **TONY SABOURNIN**

I CAN STILL SEE THE MANY JAWS JARRED OPEN in amazement at PolyGram Latino's 40% domination of the Grammy's Latin Pop nominations, an extraordinary rate of successful visibility for a label with relatively few monthly releases and even fewer staff. Its director, **Norberto de la Rosa**, is the embodiment of a Bushian, "kinder, gentler" music executive—one of those souls no one vituperates, even in private. To the discomfort of his inconspicuous persona, the Grammy nominations became the latest glaring evidence of a quiet success story, growing gradually and consistently in magnitude every day.



"What Norberto has done in the last two years is simply a miracle," so said, in loose translation from Cubanese, José ("Pepe") Hernandez, owner of Antillas Records Distributors, widely considered the fairest barometer of New York's sales for its voluminous billings of multis' product. Two years and six months ago, de la Rosa left the lofty comfort of the manager's position at CBS Discos in New York for the PolyGram Latino helm—a promotion that also brought a radical change in methods of operation. Discos usually had several major releases every month, a strategy that compounded the promotional efforts, as *all* releases had to be sustained at the radio level in subsequent months.

PolyGram Latino, on the other hand, had been created by former PolyGram president **Dick Asher**, the man also responsible for the creation of Discos during his tenure at CBS. Its initial destiny was to run solely on the artistic axis of *Señor Corazón*, a production by **Jose Luis Rodriguez "El Puma"**, a star rumored to be in an irreversible popularity and sales decline. Now, Rodriguez's two most recent PGL releases, *Tengo Derecho a Ser Feliz* and *Con el Mariachi Vargas de Teclalitlan*, currently rank simultaneously on the best-sellers lists.

"I really didn't look at it as a gamble. I knew I was ready to run a label. I just had to work very hard, and very intelligently," said de la Rosa. Without the financial support that enables the purchase of established stars or labels, de la Rosa set out to make what he categorizes as "sensible deals." One of these SDs brought him **Miguel Gallardo**'s album *América* (along with Rodriguez's *Tengo Derecho a Ser Feliz*, PGL's Grammy reps) and a solid seller on its own right that re-established the Spanish singer/composer's popularity in the U.S./Puerto Rico market.

The other SD delivered *Salsa con Clase*—the production that revived the moribund career of percussionist **Johnny Zamot** while creating a singing sensation out of newcomer **Ray Sepulveda**—unquestionably the genre's biggest surprise of 1989. The next label SD points to the Tejano market with the forthcoming release of **Rick Conzales and the Choice**, the first production under the label's agreement with **Modern Music Ventures**.

"The deciding factor in PolyGram's favor was personality rather than money," said Modern Music Ventures' **Art Gottschalk**. "I met Norberto in New York last February and I really liked the PolyGram people. The label has good marketing and promotional personnel. It's a force in the international market and I sense a commitment to make a splash in the Tejano market."

The agreement, which includes MMV's search, production and promotion of PGL's *onda* talent, extends, according to Gottschalk, to the marketing of non-Tejano label products. More importantly to Gottschalk, this pact establishes a two-pronged assault on the Lone Star state audience, as he perceives *la onda* moving south and elbowing a niche amidst Mexico's *ranchero* market, assisted by the 145 stations currently playing *onda* sounds in our *vecino* land. Other releases are **Jerry Rodriguez y Mercedez**'s *Rebelde* and tropical *cantautora* **Mary María**.

In radical contrast to Gottschalk's strutting exuberance, de la Rosa, though positive, remains impervious to rosy prospects hovering in the future. Tersely fearful of being misquoted, his conversation's punch is invariably spiked with unavoidable business realities and genuine surprise that anyone could be truly interested in his label's achievements.

"I look at PolyGram Latino as a profit center," de la Rosa explains. "I don't like to step on people's toes in order to do business. Therefore, the best way I know how is to pinpoint those artists my staff and I believe on, promote them to death, and hope the sales justify our financial survival. Because, after all is said and done, good sales is what keeps any executive employed."

TICKERTAPE

(Continued from page 2)

chip-makers allegedly hired Stephen Carter to impersonate Waits for a commercial that Waits refused to do. Carter claimed he was asked to sound like Waits in spite of Waits publically known objection to commercial endorsements by artists. Carter himself told the ad agency of Waits' objection, and was allegedly told by an agency employee, "Oh yes, I know. We tried to get him to do a soda ad and you never heard anyone say no so fast in your whole life." The chip-makers say they only wanted to capture Waits' style. A similar argument failed Ford Motor Company when the auto giant defended against Bette Midler's claim of misappropriation. She was awarded $400,000 and her case stands as the landmark precedent for vocal misappropriation that was previously not protectable.

BIG FISH KEEP GETTING BIGGER: **CBS Records** seems to be eyeing **Sub Pop**, a Seattle label. Meetings were held to discuss, according to CBS' lawyer, a possible distribution deal. Insiders, however, suspect a complete sale is in the works. Last week, *Cash Box* reported CBS's appointment of Michele Anthony to a newly created position of senior vice president. Prior to that appointment she was the attorney for Sub Pop.

SPACE CADET BEATLES STILL BIG STARS: The **Beatles** are now honest-to-goodness stars. Lowell Observatory astronomers have named four asteroids **Lennon**, **McCartney**, **Harrison** and **Starr**. The four points of light hover somewhere bewteen Mars and Jupiter. If you pass Venus, you've gone to far—take a quick left at Uranus to get back on course. They were discovered in 1983 and 1984 by two Beatle fans/astronomers, one of whom is Edward Bowell, who "thought it would be kind of nice to honor people who don't usually get recognized in space."

BUBBLING: *Brown Sugar: Here's to "The Ladies"* is the name of a music special that London-based Big Picture Productions is going to broadcast on June 30. **Billy Dee Williams** hosts, but the focus is on "America's Black female superstars," like **Ella Fitzgerald**, **Billie Holiday**, **Anita Baker** and **Tina Turner**.

ELMER'S TUNE/PEGGY'S TUNE: **Elmer Bernstein**, the distinguished film composer whose work has adorned *The Ten Commandments*, *True Grit*, *Thoroughly Modern Millie*, and many other major motion pictures, will be honored with the **ASCAP** Golden Soundtrack Award, at the society's fifth annual Film and Television Music Awards dinner, May 2 at the Beverly Wilshire Hotel... Six night-days later, ASCAP will present **Peggy Lee** with its Pied Piper Award at the annual Creators Night dinner in Washington, DC, hosted by ASCAP, the SGA and the NMPA.

YOU KNOW, THE PLACE WHERE KEITH HERNANDEZ ENDED UP: Cleveland—city of lights, city of magic—will host its second annual music showcase/seminar, "Undercurrents '90," on May 18 and 19. We're talking music, talk and golf (yep, golf). Interested? Call (216) 467-0300 for the lowdown.

—Lee Jeske and Scott Harvey

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RHYTHM & BLUES

EXTRAORDINAIRE: It's easy to spot a winner, and [illegible]er/vocalist/songwriter Anthony Thomas is on top as the choreographer and principal dancer for Janet Jackson's *Rhythm Nation* World Tour 1990. He choreographed Jackson's music videos for "Control," "Escapade," "Miss You Much" and "Rhythm Nation." In fact, nine of the eleven tunes perfomed by Jackson on tour were professionally done by Thomas.

Thomas has received some of the highest honors in recognition for his outstanding choreography skills: a Grammy Award and a Soul Train Music Award, both for Best Video for Janet Jackson's *Rhythm Nation 1814*, a half-hour short film video.

His big break came when he joined a dance group entitled the LA City Rockers, which consisted of Rene Elizondo, Terry Bixler and Jazzy Everett. The troupe received prime recognition when they appeared on *Eye on L.A.*, a television show aired on KABC channel 7 in L.A., an ABC network affiliate.

"To my surprise, Michael Jackson saw the telecast and immediately arranged a meeting with us at his house!" exclaimed Thomas. At a later date, they discovered this was a private audition for Michael Jackson's *Thriller* music video. Although they did not receive the job, as fate would have it, Janet Jackson saw them at the house and invited them back for her inspection. Upon their return, she admitted that she admired their work and keen sense of humor, and began what is now a lasting friendship.

"Working with Janet is a dream come true. However, choreography is just one of my many talents. This is only the beginning of many wonderful things to follow. My future plans are to pick up where I left off in my singing and songwriting career," expressed Thomas.

Most assuredly, he is doing just that, except it is happening much more quickly than he thought. He wrote a song, titled "Spend a Little Time," which was placed on Emanuel Rahiem's new solo album on Capitol Records. Rahiem is the former lead singer of the '70s hit group, GQ. While on tour with Janet Jackson, Thomas is writing songs with Rex Salas, best known for the hits he wrote for Vanessa Williams.

As Anthony Thomas progresses towards stardom, with offers of choreography and demands to write songs piling up daily, one thing is for sure—his multi-talented skills are pushing him towards being a household name, soon. Look for him at the top.

Pictured, following a performance at the Roxy on April 14, are (l-r): I.D.'s Tim Tewell (guitar) and Mark McKee (guitar); Bob Long, *Cash Box*; and I.D.'s Matt Beavers (lead vocals), Dave Wellington (keyboards), Jerry Hawkins (bass), and Don Johnson (drums).

INDUSTRY NOTICES I.D.: I had the pleasure recently of seeing and hearing a band called **I.D.**, a very talented group of entertainers from the Orange County area of Southern California. This six-piece self-contained group has all the goods to become one of the top groups in the music business. Their combination of funk, rock and soul flavorings will insure mass format exposure for this talent-laden group. During recent appearances at the Whiskey and Roxy, the response to their original material was nothing short of sensational.

Not only are they talented, but they are very actively involved in their community. They will play a benefit dance at Yucaipa High School to help raise money for Russell Niblack, a student who is paralyzed from the neck down. The money will assist in purchasing a much-needed motorized wheelchair for Niblack. The benefit is scheduled for April 29, 1990, 6:00 p.m. at the school.

For those who have not had the opportunity to see this group perform, I.D. will appear at Chuck Landis' Country Club in Reseda, Saturday May 5, 1990. Tickets are available through Ticketron outlets and members of I.D.

They are currently in the Golden Goose studio with Spanky, Dennis Rose and Les Howard, putting the finishing touches on what promises to be a hit-filled album. For more information regarding this super group, contact Jim Maddux of JRM Productions at (714) 792-8865.

R&B ALBUMS

May 5, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)	M.C. Hammer	1	8
2	POISON (MCA 6387)	Bell Biv DeVoe	4	4
3	TENDER LOVER (Solar/Epic FZ45288)	Babyface	2	40
4	AFTER 7 (Virgin 91061)	After 7	5	31
5	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	6	30
6	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	3	21
7	ATTITUDE (Atlantic 82035)	Troop	8	24
8	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	11	32
9	AFFECTION (Arista 8554)	Lisa Stansfield	7	7
10	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N' Play	12	6
11	SEX PACKETS (Tommy Boy 1026)	Digital Underground	17	4
12	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	65	2
13	MIKI HOWARD (Atlantic 82024)	Miki Howard	9	24
14	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	10	26
15	BLACK'S MAGIC (Next Plateau 1019)	Salt -N- Pepa	15	4
16	NEVER TO FAR (EMI 92401)	Diane Reeves	14	10
17	MICHEL'LE (Ruthless 91282)	Michel'le	13	16
18	HOWARD HEWETT (Elektra 60904)	Howard Hewett	24	4
19	HOUSE PARTY (Motown 6269)	Soundtrack	25	5
20	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	16	22
21	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	19	8
22	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	20	16
23	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	36	3
24	HOME (MCA 6312)(G)	Stephanie Mills	18	42
25	BORN TO SING (Atlantic 82084)	En Vogue	42	2
26	LIVE (Arista 8613)(G)	Kenny G	23	16
27	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	26	7
28	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	28	27
29	BIG TYME (MCA 42302)(P)	Heavy D. & The Boyz	21	44
30	KEEP ON MOVIN' (Virgin 91267)(P)	Soul II Soul	22	44
31	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	27	24
32	PAWNS IN THE GAME (Skyywalker 1111)	Proffeser Griff And The Asiatic Disciples	32	5
33	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	39	6
34	SPECIAL (Motown 6275)	The Temptations	31	34
35	THE MAN IS BACK (A&M 5256)	Barry White	40	22
36	RAW (Def Jam FC 45015)	Alyson Williams	29	56
37	ROUND TRIP (Capitol 90799)	The Gap Band	35	23
38	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	41	6
39	PERSONAL (MCA 6335)	George Howard	38	6
40	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	33	24
41	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	30	25
42	PUMP UP THE JAM - THE ALBUM (SBK 73422)(G)	Technotronic	37	19
43	JOHNNY GILL (Motown 6283)	Johnny Gill	DEBUT	
44	AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)	2 Live Crew	46	41
45	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	45	20
46	THE INCREDIBLE BASE (Profile 1285)(G)	Rob Base	44	22
47	SILKY SOUL (Warner Bros. 25802)(G)	Maze Featuring Frankie Beverly	43	32
48	ALL THE WAY (Solar 75310)	Calloway	52	3
49	BEYOND A DREAM (Island 91319)	By All Means	49	3
50	TOKYO BLUE (EMI 92248)	Najee	69	2
51	TOO MUCH PAIN (Malaco 7453)	Little Milton	50	5
52	LAYIN' IN WAIT (Crush 230)	Lenny Williams	51	5
53	A QUIET STORM (MCA 42299)	Jeff Redd	48	6
54	HERITAGE (Columbia C45268)	Earth Wind & Fire	34	11
55	ALWAYS AND FOREVER (THE ALBUM)(Select 21635)	Whistle	59	2
56	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	47	42
57	LOVE GODDESS (4021)	Lonnie Liston Smith	57	3
58	CONTROVERSY (Rap A Lot 104)	Willy Dee	61	5
59	LOVE IS GONNA GETCHA (GRP 9603)	Patti Austin	66	2
60	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	70	2
61	NEW FUNKY NATION (4th & B'way 4017)	Boo Yaa Tribe	64	3
62	J BOYS (Reprise 26076)	The Jamaica Boys	DEBUT	
63	DON'T SWEAT ME (On Top 9003)	M.C. Shy-D	67	3
64	THE REAL DEAL (London 838 593)	Marvin Sease	54	3
65	A LADY WITH SONG (Columbia 45378)	Nancy Wilson	53	4
66	FOREVER YOUR GIRL (P) (Virgin 90943)(P6)	Paula Abdul	55	68
67	WILD & LOOSE (Capitol 90926)	Oaktowns 357	RE-ENTRY	
68	SYBIL (Next Plateau 1018)	Sybil	56	31
69	COLOR TAPESTRY (Compose 9904-1)	Dunn Pearson Jr.	58	7
70	THE DOGS (JR 2003)	The Dogs	DEBUT	
71	2-4 THE BASS (Sedona 7521)	Def Dames	60	8
72	TIME OUT OF MIND (Columbia OC 45253)	Grover Washington Jr.	62	9
73	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	63	26
74	STONE COLD RHYMIN' (Delicious/Island 91309)(P)	Young M.C.	68	31
75	WE'RE IN THIS TOGETHER (Priority 57116)	Low Profile	71	7

TOP R&B SINGLES

May 5, 1990
The square bullet indicates strong upward chart movement.

#1 Single: Howard Hewett

#1 Debut: Troop #73

To Watch: The Newtrons #50

			Total Weeks ▼	Last Week ▼
1	SHOW ME (Elektra 7-64978)	Howard Hewett	3	10
2	POISON(MCA 53772)	Bell Biv Devoe	1	9
3	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	4	11
4	RUB YOU THE RIGHT WAY (Motown 2045)	Johnny Gill	5	8
5	ALL OVER YOU (Orpheus/EMI 7277)	Freddie Jackson	10	10
6	ALRIGHT (A&M SP-18021)	Janet Jackson	8	5
7	LOVE YOU HONEY (A&M)	Randy & The Gypsys	7	11
8	HOLD ON (Atlantic 86234)	En Vogue	12	8
9	READY OR NOT (Virgin 98995)	After 7	2	13
10	GET A LIFE (Virgin 4-9881)	Soul II Soul	11	6
11	LOVE IS LIKE A ITCHIN'(Motown 8765)	Good Girls	14	11
12	TOMORROW (A BETTER YOU,BETTER ME)(Qwest/Warner Bros. 4-9881)	Quincy Jones Featuring Tevin Campbell	21	5
13	NO MORE TEARS (Mercury 876 367)	Angela Winbush	17	11
14	GIRLS NITE OUT (RCA 9174-1-RD)	Tyler Collins	15	12
15	THE BLUES (Polygram 873995-1)	Tony Toni Tone	24	4
16	I WANT TO DO IT GOOD TO YA(A&M SP-17997)	Barry White	23	10
17	DO YOU REMEMBER(Island PR3193)	By All Means	20	8
18	FOOTSTEPS IN THE DARK (MCA 53768)	Body	18	11
19	MY BABYS HOUSE (Reprise 7-19937)	Micheal Cooper	27	7
20	THE HUMPTY DANCE (Tommy Boy 944)	Digital Underground	9	4
21	LIFT EVERY VOICE AND SING (Capitol 4450)	Melba Moore	33	4
22	IT'S TIME (Quest/Warner Bros. 4-19911)	Winans	26	6
23	WHIP APPEAL (Solar/Epic 816008)	Babyface	6	11
24	WHY YOU GET FUNKY ON ME (Motown 2036)	Today	41	6
25	CRAZY 4 U (Next Plateau JDM50115)	Sybil	45	6
26	NEVER TOO FAR (EMI 92401)	Dianne Reeves	25	16
27	SIR LANCELOT (Solar/Epic 4-74008)	Calloway	40	5
28	SHAKE IT UP (Reprise 4-19963)	Jamaican Boy	34	6
29	BLACK MAN (Columbia CSK 73229)	Tashan	28	8
30	SAY U LOVE ME(Reprise 7-19965)	Def Con 4	29	8
31	SACRED KIND OF LOVE(Columbia 38-73234)	Grover Washington Jr. Feat. Phyllis Hyman	16	9
32	SPREAD MY WINGS (Atlantic 4-88734)	Troop	19	15
33	GHETTO HEAVEN (Atlantic4-87997)	Family Stand	39	5
34	I WANT YOU YOU WANT ME(Elektra 64979-4)	Starpoint	32	9
35	HERES A TICKET (Crush 866)	Lenny Williams	37	8
36	AINT NO WOMAN (LIKE THE ONE I GOT)(Arista 9926)	Kashif	36	8
37	WHY IT GOTTA BE LIKE THAT (Wing/Polygram)	Shades Of Lace	38	7
38	SOUL TO SOUL(Motown-2023)	Temptations	13	11
39	ALWAYS AND FOREVER (Select C2362)	Whistle	22	8
40	RISE TO THE TOP (Mega Jam MJDJ-7278-0)	Phalon	44	8
41	911 IS A JOKE (Def Jam/Columbia 73309)	Public Enemy	46	4
42	HOW' BOUT US (RCA 9163)	Grayson Hugh & Betty Wright	56	5
43	OOH LA LA (Columbia 38-73211)	Perfect Gentlemen	49	3
44	GOOD LOVE (MCA 24000)	Klymaxx	59	3
45	PARADISE (Jive/RCA 1341-1-JD)	Ruby Turner	57	5
46	GET UP AND HAVE A GOOD TIME (Profile 7292)	Rob Base	30	7
47	U CAN'T TOUCH THIS (Capitol 44552)	M.C. Hammer	60	4
48	ONE GIRL (Geffen 4-19877)	Christopher Williams	64	5
49	FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356)	Kid N Play	48	7
50	MY HEART BEATS FOR YOU (MCA 53773)	The Newtrons	71	4
51	RADIO DRIVER (RCA 9172)	Domino Theory	68	3
52	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	Jane Child	83	3
53	HARD UP (ORPHEUS 72271)	Eric Gable	35	10
54	KISS THOSE LIPS (Columbia 38-73227)	Full Force	78	4
55	I WONDER WHO SHE'S LOVIN (Epic ZST73306)	Something Special	66	3
56	NICETY (Atco 7-98980)	Michel'le	80	2
57	MAKE IT LAST (Atlantic 87944)	Paul Jackson	74	2
58	MERCY MERCY ME (Apollo/Motown MOT-6297)	Milira	90	2
59	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	31	14
60	FRIEND OF A FRIEND (EMI 50295)	O'Jays	58	5
61	IRRESISTIBLE (Island DMD1482)	Miles Jaye	73	2
62	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stanfield	50	15
63	HELLO STRANGER (Warlock 078)	She	67	4
64	SWEAT YOU (Def Jam/Columbia 73301)	Newkirk	65	4
65	THE FORMULA (Ruthless/Atlantic 0-96500)	The D.O.C.	72	4
66	SPIN THAT WHEEL (SBK 07320)	High Tech 3 Feat. Ya Kid K	82	2
67	THROUGH THE TEST OF TIME (GRP 3032)	Patti Austin	85	3
68	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	61	15
69	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	Robbie Mychals	84	6
70	B-GIRL (Pandisc 056)	Young & The Restless	89	2
71	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	Jermaine Jackson	69	13
72	THE SEX OF IT (Columbia 73256)	Kid Creole	86	2
73	ALL I DO IS THINK OF U (Atlantic 87952)	Troop	DEBUT	
74	I CAN'T COMPLAIN (MCA 53774)	Patti Labelle	77	5
75	SHOWER YOU WITH LOVE (MCA 53697)	George Howard Introducing John Pagano	42	11
76	LOVE'S ON THE RUN (Warner Brothers)	Maze featuring Frankie Beverly	51	12
77	MOTHER FUSSIN' (S.D.E.G. PO34)	Daddy D	79	6
78	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	47	14
79	DON'T WEAR IT OUT (Tabu/Epic 73005)	Mary Davis	87	12
80	I'D LIKE TO GET TO KNOW U (Arista AS-2029)	Jermaine Jackson	DEBUT	
81	STAY (RCA/Jive 1344-4J5)	Glen Jones	DEBUT	
82	JINGLING BABY (Def Jam/Columbia 44-73147)	L.L. Cool J	43	9
83	GOT TO HAVE YOUR LOVE (Capitol 15521)	Mantronix Featuring Wondress	75	13
84	PRECIOUS LOVE(MCA 53790)	Jody Watley	98	10
85	I STILL HAVEN'T FOUND (Columbia 38T-73310)	The Chimes	DEBUT	
86	JUICY GOTCHA CRAZY(Capitol 15510)	Oaktowns 3-5-7	97	9
87	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	Gap Band	52	13
88	SITTIN'IN THE LAP OF LUXURY (Epic 31-45285)	Louie Louie	DEBUT	
89	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	53	16
90	WE CAN MAKE IT ALRIGHT (Capitol 44531)	The Gap Band	DEBUT	
91	WRAP YOU UP (Warner Bros. 719969)	Randy Crawford	55	14
92	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	63	16
93	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	91	16
94	KEEP IT TOGETHER (Sire/Warner Bros. 7-19933)	Madonna	93	7
95	VIRGIN GIRL (RCA 9182)	Troy Johnson	94	5
96	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	99	16
97	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	Quincy Jones	54	14
98	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	62	15
99	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	70	12
100	ESCAPADE (A&M 1490)	Janet Jackson	76	16

TOP
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strong

(RIAA) Certified)
(P) = PLATINUM (RIAA) Certified)

#1 Debut: Suzanne Vega #103

Total Weeks ▼
Last Week ▼

1	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNER	1	5
2	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	3	41
3	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	4	31
4	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	5	8
5	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	2	57
6	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	8	5
7	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	6	75
8	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	7	15
9	AFFECTION (Arista 8554)	LISA STANSFIELD	11	8
10	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	12	5
11	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	9	23
12	BRIGADE (Capitol 91820)	HEART	41	3
13	POISON (MCA 6387)	BELL BIV DeVOE	20	4
14	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	10	32
15	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	14	20
16	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	13	43
17	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	30	4
18	BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98(P)	QUINCY JONES	15	22
19	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	19	43
20	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	18	41
21	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	16	28
22	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	17	59
23	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	SLAUGHTER	26	11
24	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	ROD STEWART	24	6
25	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	21	7
26	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	22	33
27	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	23	10
28	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	33	4
29	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	28	52
30	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	25	27
31	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	72	2
32	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	38	6
33	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	31	25
34	BLACK'S MAGIC (Next Plateau PL1019)	SALT -N- PEPA	42	4
35	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	29	24
36	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	27	22
37	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	32	33
38	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	34	41
39	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	36	20
40	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	35	55
41	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	54	6
42	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	SOUNDTRACK	104	2
43	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	43	88
44	DEEP (Beggar's Banquet 9877-1-H)BMG 9.98	PETER MURPHY	44	13
45	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	48	4
46	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	37	16
47	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	53	9
48	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	45	6
49	THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	39	27
50	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	50	7
51	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	40	68
52	SKID ROW (Atlantic 81936)WEA 8.98(P3)	SKID ROW	46	65
53	HEART OF STONE (Geffen 24239)WEA 8.98(P)	CHER	47	42
54	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	RICHARD MARX	49	51
55	WORLD BEAT (Epic 46010)CBS(G)	KAOMA	51	15
56	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	2 LIVE CREW	52	42
57	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	BOBBY BROWN	55	23
58	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	56	5
59	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	100	3
60	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	67	4
61	MY ROMANCE (Arista 8582)	CARLY SIMON	61	5
62	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	WHITESNAKE	57	24
63	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	71	3
64	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	58	26
65	BEHIND THE MASK (Warner Bros. 26111)	FLEETWOOD MAC	95	2
66	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	ELTON JOHN	59	34
67	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	60	20
68	AFTER 7 (Virgin 91061)	AFTER 7	62	24
69	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	69	9
70	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	SOUL II SOUL	63	44
71	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	64	27
72	HOT IN THE SHADE (PolyGram 838 913)POL(G)	KISS	65	27
73	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	TESLA	66	27
74	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	74	7
75	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	68	24
76	STAY WITH ME (Columbia 44367)CBS(G)	REGINA BELLE	70	35
77	HIGHWAY MAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & CRIS	73	7
78	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	75	6
79	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	76	14
80	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	88	4
81	TOKYO BLUE (EMI CAP90096)	NAJEE	119	2
82	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	94	4
83	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	86	5
84	FREEDOM (Reprise 25899)WEA 8.98(G)	NEIL YOUNG	77	29
85	STEEL WHEELS (Columbia 45333)CBS(P2)	THE ROLLING STONES	78	34
86	HIT LIST (Epic 45473)CBS	JOAN JETT	80	13
87	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2)	FINE YOUNG CANNIBALS	81	61
88	JUST SAY OZZY (CBS 45451)	OZZY OSBOURNE	82	10
89	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	89	5
90	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	102	2
91	PRESTO (Atlantic)WEA 8.98(G)	RUSH	83	23
92	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	99	3
93	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	93	5
94	THE LEADER OF THE BANNED (Warner Bros. 26073)	SAM KINISON	108	3
95	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98(G)	JIVE BUNNY & THE MIXMASTERS	79	19
96	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	84	8
97	THE SEEDS OF LOVE (Fontana 838730)POL(P)	TEARS FOR FEARS	85	31
98	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G)	SCORPIONS	87	23
99	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	110	6
100	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	180	49
101	HOUSEPARTY (Motown 6296)	SOUNDTRACK	101	4
102	CARVED IN THE SAND (Mercury 842 251)	THE MISSION U.K.	127	7
103	DAYS OF OPEN HAND (A&M 15293)	SUZANNE VEGA	DEBUT	
104	WHEN HARRY MET SALLY... (Columbia 45319)CBS(G)	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	90	39
105	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS(P2)	WARRANT	91	64
106	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	92	20
107	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	107	11
108	LOVE,SMOKEY (Motown 6288)	SMOKEY ROBINSON	138	7
109	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	96	11
110	JOHNNY GILL (Motown 6283)	JOHNNY GILL	DEBUT	

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111	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	97	28
112	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	98	30
113	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCY HEAD HUNTERS	103	20
114	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	105106110	12
115	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	106	12
116	LEATHER BOYZ WITH ELECTRIC TOYZ (MCA 6341)	PRETTY BOY FLOYD	116	3
117	BIG TYME (MCA 42302)MCA 8.98(P)	HEAVY D. & THE BOYZ	109	45
118	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d.lang	111	48
119	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98(G)	PAUL McCARTNEY	112	47
120	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98(G)	CHICAGO	113	21
121	DARK AT THE END OF THE TUNNEL (MCA 6365)	OINGO BOINGO	114	8
122	ROAD TO HELL (Geffen GHS 24276)	CHRIS REA	115	7
123	PERSONAL (MCA 6335)	GEORGE HOWARD	123	6
124	GUTTER BALLET (Atlantic 82008)WEA 9.98	SAVATAGE	124	11
125	HAPPINESS (Atlantic 82047)	THE BELOVED	125	3
126	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98(G)	JOE SATRIANI	117	25
127	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	118	12
129	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A TRIBE CALLED QUEST	135	2
129	BORN TO SING (Atlantic C82084)	EN VOGUE	140	2
130	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	JOE COCKER	120	32
131	THE INCREDIBLE BASE (Profile 1285)IND 8.98(G)	ROB BASE	121	21
132	THE U-KREW (Enigma 73524)CEMA 9.98	THE U-KREW	122	11
133	TAKING ON THE WORLD (A&M SP5285)	GUN	137	5
134	TRAVEL-LOG (Silvertone/RCA 1306)	J.J. CALE	134	7
135	WAKING HOURS (A&M 5287)	DEL AMITRI	154	4
136	BANG (EMI 92513)	CORY HART	DEBUT	
137	UP TO NO GOOD (MCA 6349)	PETER WOLF	126	5
138	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	128	25
139	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	129	11
140	SLAVE TO THE THRILL (Enigma/Capitol 73577)	HURRICAN	145	3
141	LINEAR (Atlantic 82090)	LINEAR	DEBUT	
142	LIKE A PRAYER (Sire 25844)WEA 9.98(P3)	MADONNA	130	57
143	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	148	10
144	FLOOD (Elektra 60907)WEA 9.98	THEY MIGHT BE GIANTS	131	14
145	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	132	28
140	COCKED & LOADED (Vertigo/Polygram 5921)	L.A. GUNS	RE-ENTRY	
147	PAWNS IN THE GAME (Skyywalker XR111)	PROFESSER GRIFF AND THE ASIATIC DISCIPLES	133	5
148	BABYLON A.D. (Arista AL 8580)BMG 9.98	BABYLON A.D.	136	19
149	XYZ (Enigma 73525)CEMA 9.98	XYZ	149	9
150	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	139	15
151	LABOUR OF LOVE II (Virgin 91324)	UB40	141	15
152	CROSSROADS (Elektra 60888)WEA 8.98(P)	TRACY CHAPMAN	142	29
153	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	143	9
154	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	144	23
155	THREE THE HARD WAY (Atlantic 82082)	RHODNEY O	146	5
156	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	147	23
157	TRASH (Epic 45137)CBS(P)	ALICE COOPER	150	39
158	LAURA BRANIGAN (Atlantic 82062)	LAURA BRANIGAN	DEBUT	
159	THE SILOS (RCA 2051-1)	THE SILOS	170	2
160				
161	BAD ENGLISH (Epic OE 45083)CBS(P)	BAD ENGLISH	151	43
162	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	152	20
163	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	153	14
164	THE INNOCENCE MISSION (A&M SP 5274)	THE INNOCENCE MISSION	164	6
165	LOVE CHILD (Atco 91307)	SWEET SENSATION	DEBUT	
166	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS(G)	BONHAM	155	31
167	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	156	7
168	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)	RANDY TRAVIS	157	28
169	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS(P2)	NEW KIDS ON THE BLOCK	158	30

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170	THIS SHOULD MOVE YA (Capitol 91119)	MANTRONIX	159	7
171	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	160	15
172	JOIN TOGETHER (MCA 19501)	THE WHO	161	3
173	CLOSER TO THE FLAME (Capitol 90372)	DAVE EDMUNDS	162	6
174	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	163	27
175	LAST OF THE RUNAWAYS (A&M SP5272)	GIANT	RE-ENTRY	
176	THE LION AND THE COBRA (Ensign/Chrysalis 21612)	SINEAD O'CONNER	176	3
177	WHAT YOU DON'T KNOW (Arista)BMG 8.98(G)	EXPOSE	177	45
178	MIKI HOWARD (Atlantic 82024)Atl 9.98	MIKI HOWARD	165	9
179	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98(P)	EAZY-E	167	77
180	DIRTY WEAPONS (Epic 45139)	KILLER DWARFS	DEBUT	
181	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	168	13
182	AND IN THIS CORNER... (Jive 1188)BMG 8.98(G)	D.J. JAZZY JEFF & THE FRESH PRINCE	169	25
183	ANIMAL LOGIC (I.R.S 82020)MCA 9.98	ANIMAL LOGIC	171	14
184	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P)	N.W.A.	172	62
185	NEW FUNKY NATION (4TH & B'Way/Island 4017)	BOO-YAA T.R.I.B.E.	DEBUT	
186	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	173	35
187	EVERY DOG HAS ITS DAY (Geffen GHS24270)	SALTY DOG	174	4
188	HIGH WIRE (Elektra 60902)	ERNIE ISLEY	175	5
189	PARTY OF ONE (Reprise 26132)	NICK LOWE	178	4
190	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS(G)	BARBARA STREISAND	179	29
191	WE TOO ARE ONE (Arista 8606)BMG 8.98	EURYTHMICS	181	32
192	APPETITE FOR DESTRUCTION (Geffen GHS 24148)WEA 8.98(P8)	GUNS N' ROSES	189	140
193	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98(P)	M.C. HAMMER	182	80
194	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL	D-MOB	194	14
195	RUNAWAY HORSES (MCA 6339)MCA 8.98(G)	BELINDA CARLISLE	183	28
196	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98(P6)	BOBBY BROWN	196	95
197	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	197	14
198	COMPANY OF WOLVES (Mercury 842184)POL	COMPANY OF WOLVES	184	11
199	PHANTOM OF THE OPERA (Polydor 831 273-1)POL(P)	ORIGINAL LONDON CAST	185	40
200	PARADISE (RCA 1298-I-J)	RUBY TURNER	186	5

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LOOKING ON GOSPEL

WINANS RETURN: "It's Time" is the title of the hot new album *Return*, the electrifying Qwest Records release by the [illegible] difficult to think of a more fitting name. The nineties are indeed the time for a dazzling mix of gospel harmonies and streetwise rhythms, for potent songwriting and state-of-the-art production, and for a timely message delivered with passion and conviction. It's time, in short, for the Winans.

Boasting production by various Winans brothers, Michael Powell (of Anita Baker renown) and habitual hitmaker Teddy Riley (best known for his work with Bobby Brown, Guy and others), *Return* boasts a stunning collection of original songs, from the irresistible drive of "It's Time," to the seamless, soaring harmonies of "When You Cry," to the revealing sentiments of "A Friend" and beyond, to some of the freshest, most original and exciting sounds in any musical category. *Return*, simply put, marks a return to the first principles of music: sincerity, simplicity and soul.

The Winans discovered those time-tested methods early on. Born and raised in Detroit, Michigan, the Winans—**Marvin**, his twin brother **Carvin**, Michael and **Ronald**—served their musical apprenticeship in the local church, singing in the choir and harmonizing at home. Part of a family of ten, the brothers performed in various vocal collaborations throughout the Motor City area, at churches and talent shows. As demand for their distinctive gospel style increased, the group's acclaim quickly reached beyond the local circuit and caught the attention of Andrae Crouch.

The Winans' first single, on the gospel label Light Records, was titled "The Question Is" and garnered heavy airplay and rave reviews from programmers and critics across a broad spectrum of formats. A pair of top-notch albums followed—1983's *Long Time Coming* and 1985's *Tomorrow*—the latter of which landed the group the first of an amazing four Grammys for Best Soul Gospel Performance. The group embarked on an extensive round of touring, bringing their electrifying live show to audiences coast to coast.

With the Winans' growing acclaim, it was only natural that they should attract the attention of legendary producer and talent scout Quincy Jones. In 1984 the brothers, manager Barry Hankerson and Jones held a pivotal meeting to lay out a game plan for bringing the Winans' extraordinary sound to a whole new audience. The first step was the 1986 release of the group's Qwest Records debut, *Let My People Go*, a Grammy gospel winner that year. It was followed, one year and another Grammy later, by *Decisions*.

The album soared to the top of the gospel charts, while creative collaborations with two major artists—Michael McDonald on "Love Has No Color" and Anita Baker on "Ain't No Need to Worry" (another Grammy winner)—made major in-roads with pop and urban contemporary audiences. The group's powerhouse concert performance was captured live on 1988's *The Winans Live at Carnegie Hall*, which also brought them their fourth Grammy for Best Soul Gospel Performance in as many years.

The following year saw the Winans sticking to their schedule for success by teaming with another stellar talent, this time Thelma Houston, for a chart-topping remake of "Lean on Me," from the soundtrack to the hit film of the same name. More touring followed, and in the Summer of 1989, the brothers entered the studio to begin work on their third Qwest Records release.

The result: *Return*, a sensational and wholly new musical experience by a group that has made a habit of transcending musical categories. Featuring the above-mentioned "It's Time" and guest performances by Stevie Wonder, Kenny G and Guy's Aaron Hall, *Return* is the Winans at their very best—and it just keeps getting better.

BLACK GOSPEL ALBUMS

May 5, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	29
2	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2	27
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3	18
4	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	4	11
5	ORDINARY JUST WON'T DO (Light 72026)	Commisioned	5	11
6	WAIT ON HIM (Tyscot 89415)	New Life Community Choir (Featuring John P.Kee)	6	11
7	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	7	7
8	HE'S WORTHY (Savoy 14797)	Dr.Jonathan Greer/Cathedral of Faith Choir	8	11
9	SAINTS IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	9	24
10	CAN'T YOU SEE... (Atlanta International 10149)	Rev. Barnes & Co./Debra & Geraldine Barnes	2	
11	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	10	24
12	WONDERFUL (Light 7115720215)	Bo Williams	12	29
13	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	13	24
14	THE RICKY GRUNDY CHORALE (Sparrow 1222)	The Ricky Grundy Chorale	14	5
15	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	15	29
16	HOLD BACK THE NIGHT (Sound Of Gospel 178)	Rev.Nicks/St. James Baptist Church Choir	4	
17	WORTH THE WAIT (Light 72029)	Futrel	16	10
18	BREATHE ON ME (Savoy 7097)	James Cleveland	18	24
19	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	19	11
20	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	20	29
21	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	21	29
22	HEAVEN (Sparrow SPR 1169)	B.B.& C.C.Winans	22	29
23	TIME WINDING UP (Sound Of Gospel 182)	Jerry Q. Parries & The Christian Family Choir	7	
24	HEROS (Light 7115720231)	N.J. Mass Choir	23	29
25	SIMPLY DARIUS (Sound Of Gospel 185)	Darius Brooks	25	3
26	MORE THAN MUSIC (Command/Word 80606)	Nicholas	26	3
27	TOTAL VICTORY (Light 7115720207)	Vicki Winans	27	29
28	IN WORSHIP (Sound Of Gospel 190)	The New Jerusalem Baptist Choir	28	5
29	LIVE AT CAREGIE HALL (Sparrow 7501)	The Winans	29	3
30	WE CAN MAKE A DIFFERENCE (Lection/Polygram 841810)	Witness	30	3
31	IN JESUS I HAVE EVERYTHING I NEED (Sound Of Gospel)	Donald Vails Choraleers	31	3
32	I'M YOURS LORD (Malaco 4439)	The Gospel Keynotes	32	7
33	FACE TO FACE (Lection/Polygram 841811)	Edwin Hawkins	33	3
34	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	34	10
35	NEW BORN SOUL (Sound Of Gospel 907)	Wanda Nero Butler	35	2
36	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	36	29
37	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	37	10
38	THE STORM IS OVER (Savoy/Malaco 14796)	Bishop Jeff Banks	38	2
39	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	39	29
40	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	40	29

TOP 100 SINGLES

May 5, 1990
The square bullet indicates strong upward chart movement.

#1 Single: Sinead O'Connor

#1 Debut: Taylor Dayne #54

To Watch: Michel'le #61

			Total Weeks ▼	Last Week ▼
1	NOTHING COMPARES TO YOU (Chrysalis 23488)(C)	Sinead O'Conner	1	7
2	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)(T)(C)	Jane Child	2	13
3	I WANNA BE RICH (Solar 74005)(T)(C)	Calloway	4	11
4	HOW CAN WE BE LOVERS (Columbia 38T73257)(C)	Micheal Bolton	6	10
5	WHIP APPEAL (Solar 4-74007)(C)	Babyface	10	10
6	ALL AROUND THE WORLD (Arista 8554)(T)(C)	Lisa Stansfield	3	14
7	WITHOUT YOU (Elektra 64985)(C)	Motley Crue	9	11
8	HERE AND NOW (Epic 34-73029)(C)	Luther Vandross	7	16
9	ALL I WANNA DO (Capitol 44507)(C)	Heart	16	6
10	WHAT IT TAKES (Geffen 19944)(C)	Aerosmith	11	8
11	VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD)	Madonna	26	4
12	HEARTBEAT (Vendetta 1473)(T)(C)	Seduction	12	10
13	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)(C)	Tommy Page	5	11
14	SENDING ALL MY LOVE(Atlantic 4-87961)(T)(C)	Linear	17	10
15	ALRIGHT (A&M SP-18021)(T)(C)	Janet Jackson	21	5
16	HOLD ON (SBK 07322)(C)	Wilson Phillips	19	7
17	LOVE CHILD (Atco PRCD 3242)(T)(C)	Sweet Sensation	20	8
18	THE HEART OF THE MATTER (Geffen 4-19898)(C)	Don Henley	18	11
19	THIS OLD HEART OF MINE (Warner Bros. 4-19983)(C)	Rod Stewart	23	7
20	FOREVER (Mercury/PolyGram 876 716)(C)	Kiss	8	14
21	ROOM AT THE TOP (MCA 6315)(T)(C)	Adam Ant	22	9
22	POISON (MCA 53772)(T)(C)	Bell Biv DeVoe	28	4
23	LOVE WILL LEAD YOU BACK (Arista AS1-9938)(C)	Taylor Dayne	13	15
24	BLACK VELVET(Atlantic 4-88742)(C)	Allanah Myles	14	19
25	THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M)	Digital Underground	27	7
26	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)((T)(C)(CD)	Technotronic	15	13
27	YOUR BABY NEVER LOOKED GOOD IN BLUE(Arista 2011)(C)	Expose	30	6
28	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C)	Roxette	34	5
29	HEART OF STONE (Geffen 4-19953)(C)	Cher	24	11
30	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)(C)	Phil Collins	25	13
31	SAVE ME (Warner Bros. 19866)(C)	Fleetwood Mac	39	5
32	HOUSE OF PAIN(Elektra 7-64995)(C)	Faster Pussycat	40	10
33	READY OR NOT (Virgin 7-98995)(C)	After 7	45	5
34	OOH LA LA (I CAN'T GET OVER YOU) (Columbia 38-73211)(C)	Perfect Gentleman	46	3
35	EXPRESSION (Next Plateau 50101)(T)(M)	Salt-N-Pepa	35	8
36	WHOLE WIDE WORLD (RCA 9098)(T)(C)	A'me Lorain	29	15
37	THE SECRET GARDEN (Quest/Warner Bros. 7-19992)(T)(C)(M)(CD)	Quincy Jones	31	8
38	I'LL SEE YOU IN MY DREAMS (A&M 1495)(C)	Giant	44	6
39	BABY, IT'S ALRIGHT (Warner Bros. 4-19869)(C)	Jude Cole	50	4
40	CRUISING FOR A BRUISING (Epic 34-73239)(C)	Basia	49	4
41	DEAD BEAT CLUB (Reprise 19938)	B-52's	48	3
42	GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD)	Electronic	53	5
43	ENJOY THE SILENCE (Sire/Reprise 0-21490)(T)(C)(M)(CD)	Depeche Mode	51	4
44	CHILDREN OF THE NIGHT (Capitol 72283)(C)	Richard Marx	54	2
45	OYE MI CANTO (Epic 73269)(T)(C)	Gloria Estefan	52	5
46	ALL MY LIFE (Elektra ED5440)(C)	Linda Rondstadt	32	15
47	HURTING KIND (Atlantic 4-98985)(C)	Robert Plant	47	7
48	IF U WERE MINE (Enigma 75051)(T)(C)	U-Krew	33	14
49	ESCAPADE(A&M 1490)(T)(C)	Janet Jackson	36	15
50	ALWAYS AND FOREVER (Select 2014)(T)(C)	Whistle	62	4
51	DO YOU REMEMBER (Atlantic 87955)	Phil Collins	61	2
52	ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)(T)(C)	The Cover Girls	58	4
53	KEEP IT TOGETHER (Sire 7-19986)(T)(C)(CD)	Madonna	37	14
54	I'LL BE YOUR SHELTER (Arista AS-2005)	Tayler Dayne	DEBUT	
55	DRAG MY BAD NAME DOWN (Columbia 73243)	4 Of Us	55	3
56	TURTLE POWER (SBK 07325)(T)(C)	Partners In Kryme	74	2
57	CUTS YOU UP (Beggars Banquet/RCA 9140)(T)(C)	Peter Murphy	59	6
58	MOONLIGHT ON WATER (Atlantic 4-87969)(C)	Laura Branigan	64	5
59	COMING OF AGE (Warner Bros. 4-19838)(C)	Damn Yankees	68	2
60	HEAVEN IS A FOUR LETTER WORD (Epic 73307)(C)	Bad English	60	5
61	NICETY (Atco 7-98980)(T)(C)	Michel'le	72	3
62	SPIN THAT WHEEL (SBK 07320)(T)(C)	Hi Tech 3 Featuring Ya Kid k	69	3
63	GET A LIFE (Virgin 4-98981)(T)(C)(CD)	Soul II Soul	70	3
64	U CAN'T TOUCH THIS (Capitol 15571)	M.C. Hammer	93	5
65	ROAM(Reprise/Warner Bros. 4/7-22667)(T)(C)(CD)	B-52's	38	20
66	LOVE IS (Atlantic 87945)	Alannah Myles	DEBUT	
67	NO MYTH (RCA 9111)(C)	Michael Penn	41	16
68	NOTICE ME (Geffen 4-19946)	Nikki	DEBUT	
69	DUB BE GOOD TO ME (Elektra 4-64970)(T)(C)(CD)	Beats International	75	3
70	THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)(C)	L.A. Guns	73	4
71	PICTURES OF YOU (Elektra 4-64974)(T)(C)(CD)	The Cure	80	2
72	CRADLE OF LOVE (Chrysalis B-23509)	Billy Idol	DEBUT	
73	DARE TO FALL IN LOVE (Charisma 4-98971)	Brent Bourgeois	DEBUT	
74	I GO TO EXTREMES (Columbia 38-73091)(C)	Billy Joel	42	16
75	SHAKE (Columbia 38T-73337)	Andrew Ridgley	DEBUT	
76	THATS THE WAY OF THE WORLD (Polydor 8869811)	D-Mob	90	2
77	SACRIFICE (MCA 53750)(C)	Elton John	43	15
78	THE WAY IT IS(Geffen 4-19948)(C)	Tesla	56	8
79	C'MON & GET MY LOVE(Polydor FFRR 886)(T)(C)	D-Mob Introducing Cathey Dennis	57	19
80	THIS AND THAT (RCA 2512RS)	Micheal Penn	86	2
81	CLUB AT THE END OF THE STREET (MCA 53818)	Elton John	DEBUT	
82	NO MORE LIES(Atco Ruthless 7-99169)(T)(C)	Michel'le	63	22
83	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)(T)(C)	Biz Markie	65	15
84	WILD WOMEN DO (EMI 4JM-50275)(T)(C)	Natalie Cole	66	11
85	GIRLS NIGHT OUT (RCA 9174)	Tyler Collins	DEBUT	
86	MAKE IT LIKE IT WAS (Columbia 38-73201)(C)	Regina Belle	67	10
87	ONLY MY HEART TALKIN (Epic 34-73268)	Alice Cooper	DEBUT	
88	BLUE SKY MINE (Columbia 38T-73250)(C)	Midnight Oil	71	11
89	TRUE BLUE LOVE (Atlantic 7-88768)(C)	Lou Gramm	76	11
90	SITTIN 'IN THE LAP OF LUXURY (Epic 31-45285)	Louie Louie	DEBUT	
91	LITTLE BIT OF LOVE (EMI 50239)(C)	Cory Hart	77	8
92	HOW'BOUT US (RCA 9163-2)(C)	Grayson Hugh	78	6
93	LOVE ME FOR LIFE (LRG 84006)(C)	Stevie B	89	13
94	YOU MAKE ME FEEL (MIGHTY REAL) (London/Polydor 886 973-4)(T)(C)	Jimmy Somerville	81	4
95	PERSONAL JESUS(Sire/Reprise 21328)(T)(C)(M)(CD)	Depeche Mode	82	21
96	PRICE OF LOVE(Epic 34-73094)(C)	Bad English	83	20
97	HAVE A HEART(Capitol 44501)(C)	Bonnie Raitt	84	9
98	LAMBADA(Epic 34-73090)(T)(C)	Kaoma	85	9
99	I COME OFF (Delicious Vinyl/Island 0-96499)(T)(C)	Young MC	87	9
100	DANGEROUS (EMI 50233)(T)(C)	Roxette	88	21

REVIEWS

U" (Next Plateau

Sybil wisely avoids blowing dust off another classic and shows she doesn't need to rely on proven hits in order to be appealing. "Crazy" is easily and sexily tossed off by the singer, and a guest appearance by Salt N Pepa sasses things up a bit. Ironically, the *a cappella* version—just that oh-so-sweet voice—is the best, and the Double King Club Mix, which stretches on far beyond where it should, is too pedestrian to justify its length. (Ernest Hardy)

NINE INCH NAILS: "Head Like a Hole" (TVT 2614)

The follow-up to "Down in It" is, believe it or not, even angrier and more icily aggressive than the first single. Where "Down in It" relied heavily on its rap/funk groove for much of its impact, "Head Like a Hole" is one massive, painfully sharp hook after another. If you want to consider *Pretty Hate Machine* (the album) as an exercise in catharsis, an exorcism of demons large and small, then this track makes lyrical mincemeat of one of the big ones—greed—and has about the same physical satisfaction value as kicking holes in walls and breaking dishes. It feels *good*. (Karen Woods)

ALBUMS

NITZER EBB: *Showtime* (Geffen 924284-2)

Ho-hum. 120 BPM boredom. Some people should not be allowed to buy samplers and sequencers, because the end result could sound something like Nitzer Ebb's anxiously awaited new release, *Showtime*. "Lightning Man," the first single, for example, has the singularly insipid phrase "baby, come to daddy" repeated over and over and over and over. Your feet come to life, but your brain dies. "Lightning Man" does have a unique little saxophone bit in it, though. Or how about this gem, from the album-closing (there's irony in that) "Fun to Be Had": "Whether you be glad, sad or bad / you've got to know that there's fun to be had." *Wow*, man, that's deep.

Electronic music has an amazing amount of space for experimentation, both with samples and with voices. That's one of the most attractive things about it, for creator and listener alike. When a record like *Showtime* comes out—something that has the benefit of that kind of technology, major-label backing and a renowned producer like Flood—you expect something a little more interesting. This is nothing more than flat, monotonous, uninspired words chanted over music that is perhaps intended to be minimal, but is just minimum instead. (KW)

CONSOLIDATED: *The Myth of Rock* (Nettwerk/IRS W1-30045)

On the other hand, this is what happens when technology falls into the hands of three socially and politically *annoyed* (a-noised?) boys from the Bay Area. This album is cool, man. The samples, which deal with everything from corporate rock to corporate politics to corporate America to corporate fascism, are inspired. The lyrics, which fall somewhere between raps and speeches, are caustic, timely and even grimly funny at times. The music, half industrial, half hip-hop/House, is irresistible. To top it off, *The Myth of Rock* is dedicated to the memory of Yusef Hawkins, the victim of a racially motivated shooting in Bensonhurst, Brooklyn last year. That, in and of itself, is more of a political statement than most people are willing to make. Call the White House, there are subversives in our midst. God bless 'em. (KW)

THE BLACK CROWES: *$hake Your Money Maker* (Def American/Geffen 9 24278-4)

You're out there, travelin' through the U.S. It's late and it's dark. You and someone you know stumble across some two-bit shady dive. Shaggy cars and old trucks fill the lot, parked in muddy puddles, but you're drawn in after so many miles on the road. It's smokey and dim. There are only a few grey ones at the bar, but something is happening in the back. The energy stirs you and you follow the drum beat and funky piano to where the band is playing. For the next three hours you're kickin' ass with God-knows-who and sweating up a salty storm. This is the real thing in the right atmosphere, and the singing and playing encourages you to go further. Somehow the energy overpowers the limitations so that even the slower numbers aviod slipping into teenage sanctimony. When the last song ends, you are pumped—proud to be American, in love with rock and roll, and feeling tough. The lights go on. Suddenly, you feel stupid and overzealous, but what a night. What a band. What fun. (Scott Harvey)

BASIA: *London Warsaw New York* (Epic/CBS EK 45472)

Basia's return to pop after a huge debut album, *Time and Tide*, is strong and steady. The new album is consistent, both thematically and melodically. It is co-written, produced and arranged by Basia and Danny White. Together they structure an effort that is designed to appeal to Basia fans and even reach a greater audience. Almost all the songs are about love and complete devotion, and each feature Basia's breezy, jazzy high/low vocal signature. There are no surprises, which is nice if you found her last album or this ablum's first single ("Cruising for Bruising") appealing, since it is all very similiar. Nonetheless, Basia uses familiarity to her advantage by reaching her audience in a comfortable, accessible and even stylish package. (SH)

CURTIS MAYFIELD: *Take It to the Streets* (Curtom/Ichiban CUR 2008)

While the O'Jays and the Controllers have turned to contemporary techno-R&B sounds, Curtis Mayfield makes a triumphant return to the studio by sticking to what he does best—traditional, gospel-influenced soul music. Although synthesizers and drum machines are used, *Take It to the Streets* is very much in the vein of Mayfield's early-'70s work. Living up to his reputation as a thought-provoking social commentator, the one-time Impression examines homelessness on the haunting "Homeless" and drugs on "Don't Push." Mayfield is at his romantic best on the sensuous ballad "Got to Be Real." He gets all the way down on a captivating remake of "On and On," which he originally wrote for Gladys Knight and the Pips in 1974, as well as on "I Mo Git U Sucka" and "He's a Fly Guy"—both of which are right in that "Superfly" groove. Welcome back, Curtis. (Alex Henderson)

BARRY MANILOW: *Live on Broadway* (Arista A2CD-8638)

When I was in high school, I was friendly with a nice girl who was a grade ahead of me. She attended all the functions, just missed being crowned May Day Queen, and was later elected student body president. She was in the Science Club and Knights & Ladies. Her name was Brenda. Brenda loved Barry Manilow, who was then at the zenith of his popularity. Barry Manilow was Brenda's ideal man, her marital goal. One year I was fortunate enough to be assigned the same science book that Brenda used the year before. I hoped her annotations would give me an advantage. Instead, her idle moments in the lab produced little else but marginal notes to and about Barry. "Mandy" was all over wave theory, and because of that book I am forever familiar with both Newton's gravitational theories and the words to "Copacabana." Whenever I see or hear Barry Manilow, I think of Brenda. While listening to his *Live on Broadway* album, I couldn't shake the sweet, nostalgic image of the girl I knew back then. I know that somewhere, sometime this album will catch up with her and make an old friend very, very happy. (SH)

SMOKEY ROBINSON: *Love, Smokey* (Motown MOTC-6268)

The challenge that Smokey Robinson and other veteran soul stylists face in a high-tech era of hip-hop, new jack swing and house music is to remain commercially successful, yet remain true to themselves—something Robinson accomplishes for the most part on *Love, Smokey*. Although not on the level of such gems as *A Quiet Storm* or *Smokey's Family Robinson*, *Love, Smokey* merits attention thanks to memorable romantic fare like "Everything You Touch" and the George Duke-produced "Jasmin." The album has some forgettable cuts as well, including the faceless-but-danceable "Don't Wanna Be Just Physical." But for the most part, *Love, Smokey* has more depth and feeling than most of 1990s mainstream R&B albums. (AH)

Earth Day 1990: Joining Hands for the Future

BY KAY KNIGHT

Pictured (l to r): David Bellamy, Howard Bellamy, Rodney Crowell, Rosanne Cash and David Keith. (photo: Rose M. Barse)

IN ALL, AN ESTIMATED 3,600 American towns and cities joined forces to rejuvenate the environmental movement, born, along with the original Earth Day, in 1970.

Unlike that first Earth Day, this year's celebration has garnered major national and international media attention. More than 140 countries on all seven continents participated.

Nashville definitely contributed to the effort of promoting a healthy environment, as 30,000 packed the city's Riverfront Park. A special concert featuring Rosanne Cash, Rodney Crowell, the Bellamy Brothers and David Keith topped off the day-long festival, with all artists expressing their concern for the preservation on our environment.

"This is a day about life and about commitment—the commitment we need to make to save our land," expressed Cash, the founder of the Earth Communication Office in Nashville, a non-profit, non-partisan organization of entertainment and communications professionals who are concerned about the environment.

"The ozone has a hole in it the size of the United States—a hole that is going to cause a global warming trend that could endanger our planet. We have ten years to change that," stressed David Keith, actor and upcoming country music artist. "We are here today to celebrate what each of us can do to make this earth a safe place for our kids to grow up. We all have to work together."

In addition to the concert, the Nashville Earth Day 1990 Festival included booths of environmental groups, hot-air balloon rides, children's theater and puppet shows.

Pictured (l to r): The host of Earth Day concert, actor David Keith, Rosanne Cash and Rodney Crowell backstage before the show.

Other country music entertainers who weren't involved in the Earth Day 1990 Festival are still *very* much concerned about preserving the environment and are involved, through their music, in alerting the public that changes need to be made.

Some of the industry's brightest superstars have joined forces to create a song that depicts the importance of those changes. Highway 101, T. Graham Brown, Holly Dunn, Foster & Lloyd, Dan Seals, Lynn Anderson and William Lee Golden, as well as Vince Gill, Butch Baker, Rusty Golden, Billy Hill, Kevin Welch, Suzy Bogguss, the Burch Sisters, Mac Wiseman, Johnny Rodriguez, Les Taylor, Shane Barmby and Shelby Lynne have combined their talents with top songwriters Pam Tillis and Kix Brooks, and a children's choir to emphasize the Earth Day message.

"'Tomorrow's World,'" says Robin Warsaw, director of Tennessee Earth Day 1990 Song Project and president of Envision Enterprises, Inc., "is a song that offers a non-controversial message with universal appeal. It is a combination of apprehension with an overview of hope and optimism that sends an effective signal."

Another group of stellar entertainers who have gotten involved is Alabama. "Pass It on Down" is a video/single that predicts an environment destined for disaster if the earth's population doesn't unite to make significant changes.

"This is for the kids," states Alabama's lead vocalist, Randy Owen, who co-wrote the song with Teddy Gentry, Will Robinson and Ronnie Rogers, "everybody's kids, kids all over the world, and for moms and dads that need to be aware of the chain of events that could happen...quicker than we think. Throughout this whole project, from the writing and recording of the song to the filming of the video, we've all felt like we've been a part of something that's bigger than ourselves."

For contrast, the video was shot on two locations—the Jordan Ranch in Los Angeles and an abandoned steel mill in Rancho Cucamonga, California. The children involved as extras were part of the International Peace Choir, which is based in L.A.

Pass It on Down is also the title of the group's forthcoming album release. In order to continue sending their ecological message to the public throughout the year, the group's road show has been labeled the 1990 Pass It on Down Tour.

The 20th annual celebration of Earth Day has come and gone, but each of us needs to remember every day that we are the only ones who can make a change and work toward preserving this precious earth. It's time we all take a hand in joining the united effort.

On location during filming of "Pass It on Down" are (front row, l to r): Alabama's Randy Owen, Jeff Cook; and (back row) Teddy Gentry and Mark Herndon.

CALENDAR OF EVENTS

COMING UP:

THE COUNTRY MUSIC ASSOCIATION OF AMERICA'S Third Annual National Competition and Awards Show will be held this year at the famous Grand Western Connection Night Club, located in San Dimas, California. Competition dates are May 3-5, followed by the Awards Show Sunday, May 6.

The cream of the crop, previous regional winners from some 45 states, will be participating in the event. Winners in the official CMAA categories will receive the coveted American Eagle Award.

For further information regarding the Awards Show or the Association, please call or write: CMAA, P.O. Box C, Baldwin Park, CA 91706. Phone: (818) 960-1827.

BACK IN TIME:

APRIL 29—Happy Birthday to the Oaks' Duane Allen (1943) and to Danny Davis (1925)
APRIL 30—Happy Birthday to Willie Nelson (1933)
MAY 1—Elvis Presley weds Priscilla Beaulieu (1967)
MAY 2—Happy Birthday to Larry Gatlin (1948) and to R.C. Bannon (1945)
MAY 3—Alabama's LP *The Closer You Get* is certified gold by the RIAA (1983)
MAY 4—Happy Birthday to Randy Travis (1959)
MAY 5—"It's All Wrong, But It's All Right" tops the charts for Dolly Parton (1978)

SINGLES RELEASES

THE BURCH SISTERS: "Honey You Won't Break Mine" (Mercury/PolyGram CD-216)

There are only a handful of major-label all-female acts, and this talented sister combination is making major moves to be the leader of the pack, if they aren't already. Hittin' hard with their new single, "Honey You Won't Break Mine" (produced by Doug Johnson), the Burch Sisters seem to bestow a brand-new sound and approach. There's a lot more gut and sassy vocal expression in this tune, perhaps due to the fact that the one-time threesome is now a twosome. Tight three-part harmony is always charming, but when two gals are able to pull it off and the grip is even tighter, the force just *has* to be with them. The new sound fits perfectly with the new single, too. Lyrics let us know that the so-called bad boy can quickly change his ways when a lady-love says so. So say the Burch Sisters as they wail out up-beat country like never before.

COUNTRY FEATURE PICKS

GARTH BROOKS: "The Dance" (Capitol 79024)

Being a favorite of Brooks', this cut from his self-titled debut project is sure to be a favorite for us all. Kicking off with piano perfection, "The Dance," produced by Allen Reynolds, gives us a sincere ballad that lets us know that missing out on a simple dance can often mean much more. Brooks sings with total heart and soul, causing this tune to be his best since "If Tomorrow Never Comes." Without a doubt, this country newcomer is coming across better than ever and "The Dance" should have no problem two-stepping its way to the top of the charts.

HOLLY DUNN: "My Anniversary for Being a Fool" (Warner Bros. 7-19847-A)

When a break-up occurs, the tragic date can become permanently lodged within the heart—especially in the heart of a breaking fool. Dunn skillfully lodges that idea into the listener's mind through crafty lyrics and a top-notch ballad backed with a beautiful ensemble capable of making us melt. Her vocals were literally overwhelming just a few years ago, but with time and a few number-one singles under her belt, Dunn's crystal voice, with that unique ring of clarity, currently rings at its best.

BECKY HOBBS: "A Little Hunk of Heaven" (Curb NR-76758)

When it comes to love, some want the whole rock, but this Curb recording artist will more than settle for just a little hunk. After a few successful single attempts, Hobbs seems to have finally found her niche with this cut, produced by Richard Bennett. Wrapped in honky-tonk guitar licks, and sung at a stomping tempo, Hobbs' gravely vocals grab us hard every time. This time, however, the vocals we've long loved are joined with great lyrics and a rowdy flavor that click superbly.

MATRACA BERG: "Baby, Walk On" (RCA 2504-7-RAA)

New on the RCA roster is Matraca Berg, with a voice of power and a pen than can already co-write a good country song. From her debut album, *Lying to the Moon*, comes "Baby, Walk On"—an energy-boosting tune that says "If you're gonna walk, take big steps!" Produced by Wendy Waldman and Josh Leo, "Baby, Walk On" not only flaunts Berg's driving vocals, but gives us a tune full of deep-boppin' music, as well as a message with which we can easily relate. If there's more where this came from, we're *very, very* interested.

—KIMMY WIX

COUNTRY ALBUMS

May 5, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	1	13
2	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	2	23
3	KILLIN' TIME (RCA 8781-7)	Clint Black	3	50
4	HERE IN THE REAL WORLD (Arista AL-8623)	Alan Jackson	11	8
5	COUNTRY CLUB (Warner Bros. 9-26094-2)	Travis Tritt	7	5
6	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	8	11
7	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	6	28
8	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	9	39
9	HIGHWAYMAN 2 (Capitol 45240)	Willie, Waylon, Johnny & Chris	4	9
10	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	10	13
11	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	13	23
12	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	5	38
13	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	16	79
14	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	21	51
15	DOUG STONE (Epic EK45303)	Doug Stone	40	2
16	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	12	12
17	ALONE (Columbia FC5104)	Vern Gosdin	14	37
18	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	27	2
19	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	17	45
20	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	15	21
21	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	18	35
22	BEYOND THE BLUE NEON (MCA 42266)	George Strait	19	61
23	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	20	12
24	REBA LIVE (MCA C2-8034)	Reba McEntire	22	30
25	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	23	28
26	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	24	23
27	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	25	59
28	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	26	14
29	LAREDO (MCA 42335)	Steve Wariner	29	3
30	BLACK VELVET (Atlantic 82085-2)	Robin Lee	34	5
31	TELL ME WHY (Curb 10630)	Jann Browne	DEBUT	
32	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	31	2
33	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	36	21
34	12 GREATEST HITS (MCA-12)	Patsy Cline	RE-ENTRY	
35	RIVER OF TIME (Curb/RCA 9595)	The Judds	35	4
36	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	33	48
37	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	30	2
38	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	28	61
39	HAVE A LITTLE FAITH (RCA 59718)	Jo-El Sonnier	DEBUT	
40	GREATEST HITS VOLUME 2 (RCA 2043-4-R)	Earl Thomas Conley	37	2

ALBUM RELEASES

STEVE WARINER: *Laredo* (MCA C-42336)

It's well past time Wariner got the recognition he has long deserved, and with this LP release, there's no way people can overlook his talent any longer. From the cutting, up-tempo tunes like "The Domino Theory" and "L-O-V-E, Love" to the hauntingly beautiful ballads, "I Can See Arkansas," "While I'm Holding You Tonight" and "Where Fools Are Kings," Wariner shows us a very basic and intimate look at his music and his life. Expertly produced by Tony Brown, Garth Fundis and Randy Scruggs, this project should definitely bring Wariner into the spotlight of country radio.

ROBIN LEE: *Black Velvet* (Atlantic 82085-2)

This songbird is red-hot right now, and from the sound of the other cuts on this album, she's bound to stay that way. Lee's strong vocals come through loud and clear on top-notch tunes like "How About Goodbye," "When the Feeling Comes Around" and "Love Letter." She tears your heart out with her soulful delivery of "Sad Eyes," and who can overlook Lee's heartfelt tribute to Elvis in her current chart-climber, "Black Velvet." With Nelson Larkin's stellar production and Lee's first-class performance, this LP should make "major waves" on the airwaves. We look forward to more from Robin Lee.

—KAY KNIGHT

COUNTRY SINGLES

May 5, 1990
The square bullet indicates strong upward chart movement.

#1 Single: Travis Tritt

#1 Debut: Alabama #50

To Watch: Conway Twitty #23

			Total Weeks ▼ / Last Week ▼	
■	1	HELP ME HOLD ON (Warner Bros. 7-19918-A)	Travis Tritt	2 10
■	2	WALKIN' AWAY (RCA 2520-7-RAA)	Clint Black	3 7
■	3	I'M OVER YOU (RCA 9122-7-RAA)	Keith Whitley	5 10
	4	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968)	Highway 101	1 12
■	5	IF LOOKS COULD KILL (Columbia 3873254)	Rodney Crowell	6 9
■	6	THE DOMINO THEORY (MCA MCA-53733)	Steve Wariner	7 8
	7	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	4 12
■	8	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)	Lionel Cartwright	9 10
■	9	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	10 11
■	10	WALKING SHOES (Capitol B-44520)	Tanya Tucker	12 7
■	11	I'VE CRIED MY LAST TEAR (Columbia 38-73263)	Ricky Van Shelton	11 6
■	12	GUARDIAN ANGEL (Curb/RCA 2524-7-RAA)	The Judds	14 5
	13	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	8 15
■	14	BLACK COFFEE (Capitol 79962)	Lacy J. Dalton	16 7
■	15	RUNNIN' WITH THE WIND (Capitol 8329-A)	Eddie Rabbitt	18 5
■	16	SHE CAME FROM FORT WORTH (Mercury CD-199)	Kathy Mattea	19 4
	17	IN ANOTHER LIFETIME (MCA/Curb MCA-53804)	Desert Rose Band	17 7
■	18	ANY OLE TIME (Capitol B-44522)	Joe Barnhill	25 5
	19	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	13 13
■	20	IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)	T. Graham Brown	27 4
	21	SILVER STALLION (Columbia 3873233)	The Highwaymen	20 12
	22	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	15 16
■	23	FIT TO BE TIED DOWN (MCA 79000)	Conway Twitty	33 3
	24	I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)	Doug Stone	21 9
	25	BLACK VELVET (Atlantic 7-97979)	Robin Lee	22 9
	26	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	23 14
	27	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Ronnie Milsap	24 13
■	28	I GO TO PIECES (Warner Bros. 7-19860-A)	Southern Pacific	32 4
	29	SEE IF I CARE (Columbia 3873237)	Shenandoah	26 12
■	30	PERFECT (RCA 2500-7-RAA)	Baillie & The Boys	40 3
	31	WALKIN' IN THE SUN (Capitol 4JM-44524)	Glen Campbell	28 9
	32	SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	29 16
■	33	ISLAND (Capitol 79987)	Eddy Raven	43 3
	34	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	34 11
■	35	IS IT LOVE (RCA 2502-7-RAA)	Foster & Lloyd	39 4
	36	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	30 13
	37	CARRYIN' ON (16th Ave. B-70439)	Canyon	31 9
	38	OLD MEMORY (Capitol 79970)	Scott McQuaig	35 6
■	39	NOBODY'S TALKING (Arista AS-2009)	Exile	45 3
■	40	HUMMINGBIRD (Epic 34-73312)	Ricky Skaggs	50 2
	41	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	36 13
■	42	WALK ON (MCA 79009)	Reba McEntire	51 2
	43	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	37 15
■	44	DANCY'S DREAM (RCA 2503-7-RAA)	Restless Heart	56 2
■	45	DRIVE SOUTH (Warner Bros. 7-19874)	Forester Sisters w/Bellamy Brothers	69 3
	46	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	Prairie Oyster	38 10
■	47	LONELY TOWN (Mercury CD-168)	David Lynn Jones	52 4
■	48	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	57 3
■	49	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	54 4
■	50	PASS IT ON DOWN (RCA 2519)	Alabama	DEBUT
■	51	HILLBILLY ROCK (MCA 79001)	Marty Stuart	DEBUT

			Total Weeks ▼ / Last Week ▼	
■	52	HELL STAYS OPEN (ALL NIGHT LONG) (Epic 3473305)	George Jones	71 3
■	53	BABY, YOU'LL BE MY BABY (MCA 79006)	Oak Ridge Boys	DEBUT
■	54	BROKEN FRIEND (Epic 3473303)	Merle Haggard	67 3
■	55	KNOWIN' YOU WERE LEAVIN' (Epic 3473264)	Les Tayler	75 3
■	56	ANGELINA (Warner Bros. 71989-A)	George Fox	61 4
	57	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)	Warner Mack	41 8
■	58	COWBOY'S DREAM (Brykas BRY-1002)	Sonny Martin	63 4
■	59	STEP ASIDE (LRJ LRJ-2022)	Jerry Jaramillo	62 5
■	60	LOVE WITHOUT END, AMEN (MCA 79015)	George Strait	DEBUT
■	61	I DON'T WANT TO LOVE YOU (BUT I DO) (MCA 53807)	Kelly Willis	73 4
■	62	WHERE DID WE GO WRONG (Capitol 79042)	Wild Rose	77 2
	63	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	42 12
■	64	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)	George Carone	74 3
■	65	KARMA ROAD (Capitol 79984)	Trader Price	80 3
■	66	GONNA LAY ME DOWN BESIDE MY MEMORY (Playback P-1340)	Sammi Smith	DEBUT
	67	MISTER DJ (Epic 3473236)	Charlie Daniels Band	44 11
■	68	THREADS OF LOVE (Gallery G-2041)	Eddie Carpenter	DEBUT
■	69	LONSOME 3 A.M. (615 90-S-1026A)	Bobbi Lace	76 3
■	70	THE SCENE OF THE CRIME (RCA 9123-7-RAA)	Jo-El Sonnier	87 2
■	71	LOVE, LOVE, LOVE (KRM 105-A)	Kraig Moss & Desiree	78 3
■	72	TAKE THE KEYS TO MY HEART (Master MR-90-1)	Kim Tsoy	79 2
	73	CHAINS (MCA MCA-53764)	Patty Loveless	46 16
■	74	DAY BREAK (ATI A0392)	Ray Griff	81 3
■	75	TEXAS HOEDOWN (Track TR-208)	Summer Cassidy	83 3
■	76	HERE I GO AGAIN (Seaside SSB-090-011)	Angela	84 2
■	77	DIDDY ALL NIGHT LONG (Columbia 38-73304)	The O'Kanes	DEBUT
■	77	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	Audrey Huneycut	91 2
■	78	WHILE THE FEELING'S GOOD (United Country SL-3190)	Jay Rohn with Lexi Hamilton	86 2
■	79	HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA)	Teresa Ramey	89 2
■	81	BIG CITY BLUES (Stargem SG-24-55)	J.J. Kent	47 8
	82	TWO CUPS OF COFFEE (Brykas BRY-1102)	Liz Calendar	DEBUT
■	83	SECOND OPINION (CCR CCR80189)	Michael Dee	48 7
	84	QUITTIN' TIME (Evergreen EV-1112AA)	Debbie Sigmon	93 2
■	85	HOLDIN' A GOOD HAND (ESU E-1211)	Girls Next Door	95 2
■	86	MAYBE YOU WOULDN'T BE MISSIN' ME TONIGHT (Atlantic 7-87948)	Storm Seymour	49 9
	87	IT'S EASY FOR YOU (F&L FL557A)	Richie Balin	53 7
	88	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Arne Benoni	55 5
	89	EASY STREET (Round Robin RR-1885)	Donnie Fields	58 6
	90	MAMA DON'T BELIEVE IT (Track TR-207)	Pat Murphy	59 5
	91	EVERY HEART (Overton Lee OLR45-140A)	Joy Norris	60 5
	92	IF YOU WANT MY LOVE (Gallery II G-2039-A)	Beth Harris	64 5
	93	TAKE A WALK THRU THE PAIN (Killer K-125AA)	Gary Lee Michael	65 5
	94	WISH YOU DIDN'T LOVE HIM (Spirit Horizon SH-1002)	Perry LaPointe	66 5
	95	TAKE IT EASY ON ME (Door Knob DK90-341)	Billy Hill	68 5
	96	NICKEL TO MY NAME (Reprise 7-19914-A)	Reno Brothers	70 5
	97	HIGH SIERRAS (Oak OAK-1086CD)	Jack Patton	72 4
	98	SUNSHINE ON A RAINY DAY (Badger BG-2002A)	Statler Brothers	82 6
	99	WALKING HEARTACHE IN DISGUISE (Mercury/PolyGram)	South Point	85 9
	100	LOVE GAMES (Legacy LR-1005-B)		

[illegible] HOT CUTS

[illegible]: "Man to Man" *Lone Wolf* (Warner Brothers/Curb)

[illegible]ed" *Here in the Real World* (Arista)

[illegible] of the South" *Country Club* (Warner Bros.)

[illegible]NER: "I Want to Go Back" *Laredo* (MCA)

[illegible]HE HIGHWAYMEN: "Born and Raised in Black and White" *Highwayman 2* (Columbia)

TOP 5 SINGLES—10 YEARS AGO

1. **DOTTIE WEST:** "A Lesson in Leavin'" (United Artists)
2. **EMMYLOU HARRIS:** "Beneath Still Waters" (Warner Bros.)
3. **GEORGE JONES AND TAMMY WYNETTE:** "Two Story House" (Epic)
4. **DEBBY BOONE:** "Are You on the Road to Lovin' Me Again" (Warner Bros./Curb)
5. **EDDIE RABBITT:** "Gone Too Far" (Elektra)

COUNTRY TIDBIT: GRAMMY WINNER Lynn Anderson now adds another accomplishment to her amazing career—author. Anderson is writing a children's book, Krystal and the Chief, the story of an American quarter horse and his show career. The story is aimed at enhancing Anderson's work with therapeutic riding, a program that teaches handicapped children the joy and freedom of horsemanship.

COUNTRY TIDBIT: TWO COUNTRY MUSIC stars have jumped into the drive for a pro football franchise in Nashville. Johnny Cash announced he would invest in a team in the World League of American Football if the Nashville-based Professional Football Affiliated, Inc. group gets a franchise. Another Nashville group trying to land the franchise, Tennessee Pro Football, has attracted the support of Crystal Gayle.

STOP AND CONSIDER

CASH BOX®

WE WORK FOR YOU!

BMI HOSTED A PARTY in the Nashville office honoring Paul Kennerley for his outstanding songwriting performance of late, as indicated by the steady stream of hit recordings of his songs by various artists. Gathered to celebrate Kennerley's winning streak are (l to r): Kennerley, Alan Ryder of Irving Music, Emmylou Harris (Kennerley's wife), Irving Music's David Conrad, and Brent Maher, producer of the Judds. (photo: Beth Gwinn)

ASCAP'S REAL WORLD IS HERE: ASCAP recently held a #1 Club party for "Here in the Real World," written by Mark Irwin and Alan Jackson (who also recorded it on Arista Records), and published by Ten Ten Tunes, Mattie Ruth Musick and Seventh Son Music. The CMA also presented Jackson with a #1 certificate. Pictured, standing (l to r): Barry Coburn of Ten Ten Tunes, Arista's Tim DuBois, Jackson, Jewel Coburn of Ten Ten Tunes, producer Keith Stegall, CMA's Janet Bozeman, Marty Gamblin of Seventh Son Music, and CMA's Jo Walker Meador. Pictured, in front (l to r): writer Mark Irwin and ASCAP's Merlin Littlefield.

LEGENDARY COUNTRY personalities Minnie Pearl and Roy Acuff are Dinah Shore's guests on the one-hour program *A Special Conversation With Dinah*, to be telecast Saturday, May 5. The show features interviews, plus a performance at Nashville's Grand Ole Opry House. Pictured, clockwise from upper left: Minnie Pearl, Dinah Shore and Roy Acuff.

WARNER CHAPPELL MUSIC opened their new doors and celebrated Grammy wins with a private and well-attended party in Nashville recently. Pictured at the festivities are (l to r): Les Bider, president and chief executive officer, Warner Chappell; newly signed Grammy award-winning writer/producer Randy Scruggs; Jay Morgenstern, executive VP/GM, Warner Chappell; and Tim Wipperman, VP/GM, Nashville Division, Warner Chappell. (photo: Alan Mayor)

COUNTRY INDIE SINGLES

May 5, 1990 The square bullet indicates strong upward chart movement

1	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	2	3
2	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	1	4
3	COWBOY'S DREAM (Brykas BRY-1002)	Sonny Martin	3	3
4	STEP ASIDE (LRJ LRJ-2022)	Jerry Jaramillo	RE-ENTRY	
5	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)	George Carone	4	3
6	GONNA LAY ME DOWN BESIDE MY MEMORIES (Playback P-1340-A)	Sammi Smith	DEBUT	
7	THREADS OF LOVE (Gallery G-2041-A)	Eddie Carpenter	DEBUT	
8	LONESOME 3 A.M. (615 90-S-1026A)	Bobbi Lace	5	3
9	LOVE, LOVE, LOVE (KRM 105-A)	Kraig Moss & Desiree	6	3
10	TAKE THE KEYS TO MY HEART (Master MR-90-1)	Kim Tsoy	7	2
11	DAY BREAK (ATI A0392)	Ray Griff	8	3
12	TEXAS HOEDOWN (Track TR-208)	Summer Cassidy	9	3
13	HERE I GO AGAIN (Seaside SSB-090-011)	Angela	10	2
14	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	Audrey Huneycut	14	2
15	WHILE THE FEELIN'S GOOD (United Country SL3190)	Jay Ronn with Lexi Hamilton	11	2
16	HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA)	Billy Joe Burnette	12	2
17	BIG CITY BLUES (Stargem SG-2455)	Teresa Ramey	13	2
18	SECOND OPINION (CCR CCR80189)	Liz Calendar	DEBUT	
19	HOLDIN' A GOOD HAND (ESU ESU-1211)	Debbie Sigmond	15	2
20	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139)	Touch Of Country	16	11

INDIE INSIGHT

Sonny Martin

There are some newcomers and some not-so-newcomers who are hot on the touring and performing trail this year, both live and on television.

There's a native Houstonian, now residing deep in the heart of Texas, who somehow manages to just keep doing things right. Most country music fans are familiar with him and have either danced to his traditional and western swing music or listened to MCA recording artist George Strait sing his songs. He's a fellow by the name of **Clay Blaker**.

Blaker will be opening his taping of *The Texas Connection* (a weekly show produced by *Austin City Limits* and aired on the Nashville Network) April 25 with "Lonesome Rodeo Cowboy," a self-penned tune recently recorded by Strait. Blaker and his band will also be busy on the touring circuit. They are scheduled to depart for their seventh European Tour on May 9. The tour will include shows in Austria, Switzerland and Germany. Clay has previously released two independent albums and is currently working on his third.

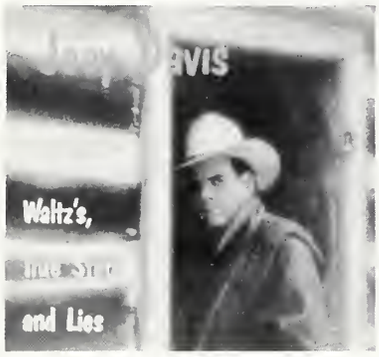
Harold Hill, an upcoming Nashville song stylist and entertainer, will be making his national television debut as a songwriter on *American Magazine*, a regularly featured program on cable's Nashville Network. Hill is presently touring the eastern United States in support of his Frontier Records album, entitled *Sittin' on a Goldmine*. A single release from that album is planned for later this year.

Sonny Martin's first Brykas Records single, "Long Way Back Home," received favorable reviews from both country radio and print, reaching #7 on the independent charts and rising to #59 on the *Cash Box* Top 100 Country Singles chart. Martin's second release, "Cowboy's Dream," is currently climbing the charts and sits at #58 with a bullet this week.

Martin currently has a two-album collection being offerred on over 107 television stations, *I've Always Been Country* and *Sonny Martin Live in Concert. Legends of the Gambler and the Riverboat*, a two-hour television special, with Martin hosting, will air this Fall. Plans call for "The Sonny Martin Show" to tour 20 states this Summer, backed by an European tour in the Fall

COUNTRY INDIES

INDIE ALBUM

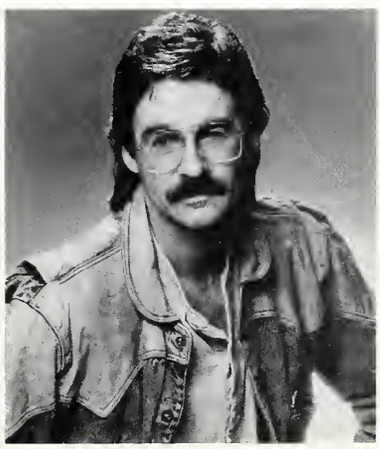


JOEY DAVIS: *Love Songs, Waltzes, True Stories and Lies* **(MCR CD-5170)**

Just as the title implies, this album is chock full of love songs and waltzes, and we can only guess whether the lyrics to the 17 self-penned tunes are true stories or lies. Wherever they came from, there are some top-notch tunes included—ballads like "Leavin'," "Lying Together" and "Your Bed Is Full of Memories" and up-tempo dance tunes like "Bless Your Heart" and "Takin' It Easy." Produced by Chip Young, John Major and Ray Pennington, this album should garner some major attention for Joey Davis from both his fans and country radio.

—KAY KNIGHT

INDIE SPOTLIGHT



JERRY LANSDOWNE: "Plenty of Love" (Step One SOR-416A)

His previous single, titled "Lessons of Love," was a lesson for us all—an independent artist can definitely create a *major* impact. By following up with "Plenty of Love," produced by Ray Pennington, Lansdowne has sparked yet another positive impression. With an almost jazz/blues appeal, "Plenty of Love" comes out simple, heart-hitting and pleasing to the ear. As always, it's Lansdowne's vocals, however, that carry much of the weight—smooth, refreshing and uniquely natural, with just a slight touch of daring, yet intriguing growl.

ATTENTION D.J.'S

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"WHEN SHE TURNS ME OFF (I Turn To You)"

Written and Sung By

LEON WOMACK

On

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RECENTLY PERformance at a benefit ...ston Center, an ...pment center for ...d of which Bob ... is a part. During ...ght in Port Arthur, ..., who is a Homeland ...ning artist, joined other ...ances such as Mel Tillis, Dottie West, Fred Travelena and Al Fike in contributing her talents towards helping the children. The benefit concert on Saturday night featured Roman singing the title cut off her new release, *Key to the Kingdom*. Also included in her performance was her lullaby rendition of "Now I Lay Me Down to Sleep," which is also featured on her new project.

BACKSTAGE AT THE 1990 Dove Awards in Nashville, BMI's top brass congratulated BMI songwriters/artists Sandi Patti and Steven Curtis Chapman on their respective Dove Awards. Chapman took home five Doves, while Patti was twice honored that evening. Shown here (l-r): Roger Sovine, BMI vice president, Nashville; Patti; Harry Warner, BMI assistant vice president; Chapman; BMI president Frances President; and Joe Moscheo, BMI vice president, special projects.

WORD RECORDING ARTIST Janet Paschal recently appeared on the Trinity Broadcasting Network's *Praise the Lord* program, hosted by Ben Kinchlow. Paschal's self-titled 1989 recording was nominated for an Album of the Year Dove Award. Word has just released Paschal's latest recording, *Language of the Heart*. Pictured are Kinchlow and Paschal.

ALBUM REVIEW

4 HIM: *"4 HIM"* (Benson CO2624)

After hearing this foursome for the first time at the recent National Christian Radio Seminar, I immediately knew that I had to hear more. More turns out to be as equally colossal throughout their self-titled debut project. 4 Him, comprised of Mark Harris, Andy Chrisman, Kirk Sullivan and Marty MaGehee, is the result of four young and talented guys who are all former members of the renown group, Truth. Produced by Don Koch, Jonathan David Brown, Chris Harris and Mark Heimermann, the *4 Him* package consists of strong material with a Christian/pop appeal that's magnetic to the listening ear. Sharp four-part harmonies combined with an excellent musical ensemble enhances each cut, whether it is a sincere inspirational or a tune that accelerates

with a spiritual and hard-driving energy. "Where There Is Faith" is simply phenomenal. Other highlights include "Life Goes On," "Stay Forever," "Do Right" and "Living Water, Bread of Life."

—Kimmy Wix

CONTEMPORARY TOP SLOT

#1 Single: the Imperials

#1 Debut: Bob Bennett #26

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

May 5, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼ / Last Week ▼	
1	IT'S RAINING AGAIN (Star Song SSD 8144)	Imperials	1	9
2	LEARNING TO TRUST (Star Song SSC 8137)	David Meece	3	6
3	BREAKING THROUGH (Myrrh 7010889386)	First Call	2	10
4	THE GREAT EXCHANGE (Word 701-9986536)	Bruce Carroll	5	5
5	SOLOMON'S SHOES (Sparrow SGD WNTR-90)	Margaret Becker	6	8
6	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson	9	6
7	FAITHLESS HEART (Myrrh 701-6871-38)	Amy Grant	7	9
8	REASON ENOUGH (Reunion CD 7010046 727)	Morgan Cryar	10	9
9	SIMPLE, DEVOTED & TRUE (Benson CO2548)	Michele Wagner	4	10
10	I WILL PRAISE THE LORD (Diadem 7-90113-057-1)	Ray Boltz	13	6
11	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	12	11
12	SECRET PLACE (Reunion 7010049726)	Kim Hill	28	3
13	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	8	11
14	NEVER LET IT BE SAID (DaySpring 7014182579)	Trace Balin	15	7
15	SHINE THROUGH ME (Benson CO2588)	Carman	16	41
16	WARRIOR (Benson BR05955)	Harvest	20	5
17	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)	Steve Camp	18	8
18	PEACE BE STILL (Benson CDO2673)	Al Denson	26	4
19	UP FROM THE DEAD (Benson CO2638)	Dana Key	22	3
20	WE SING PRAISES (Sparrow SPD-1174892387)	Deniece Williams Duet w/Natalie Cole	11	11
21	WHILE YOU WAIT (Benson CO2617)	Billy and Sarah Gaines	29	2
22	NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575)	Kenny Marks	23	7
23	HOW COULD YOU SAY NO (Myrrh 7016895386)	Julie Miller	25	5
24	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	14	12
25	WAITIN' ON SOMEDAY (River 7901300213)	Greg X. Volz	17	12
26	YOURS ALONE (Urgent ISBN#0001381849)	Bob Bennett	DEBUT	
27	YOU PUT THIS LOVE IN MY HEART (Benson CO2602)	Glad	32	2
28	SOLDIERS AGAIN (DaySpring 7014183675)	Holm,Sheppard & Johnson	31	4
29	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	19	12
30	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	21	14
31	LOVE YOU WITH MY LIFE (Sparrow SPC 1201)	Steven Curtis Chapman	DEBUT	
32	TENDER HEART (Myrrh 7016886387)	Kim Boyce	24	7
33	LOVE HAS A PLACE (Giant CD02555)	David & The Giants	37	2
34	MY ONE THING (Reunion 7010053723)	Rich Mullins	27	16
35	WHILE THE NATIONS RAGE (Reunion 7010053)	Rich Mullins	DEBUT	
36	I CRY (Myrrh 7016880389)	Russ Taff	30	19
37	GOD WILL FIND YA (Frontline CD9051)	Jon Gibson	33	13
38	JUBILEE (Sparrow SPC-1219)	Michael Card	34	14
39	HEART OF THE HOMELESS (DaySpring 7014160576)	Farrell & Farrell	35	14
40	FATHER OF LOVE (Word 014176579)	New Song	36	13

Arachnid Wins Against Merit

CHICAGO—On March 19, 1990, in the U.S. District Court for the Eastern District of Pennsylvania, a judgment was issued in favor of Arachnid, Inc. in the company's civil action against Merit Industries, Inc., arising from an infringement of Arachnid's '781 Dual microcomputer patent. The honorable Robert F. Kelly directed a verdict of infringement and the jury granted monetary damages to Arachnid.

As noted by Arachnid president William J. Ward, the company is solidly committed to defending its intellectual property rights and feels that this judgment against Merit acknowledges the protection afforded by the U.S. patent system.

SEGA'S *GALAXY FORCE*—This commanding new game from Sega provides the "spin of a lifetime" as players experience the maximum thrill of a simulated spaceship flight. The entire cockpit inclines 15 degrees in two directions and speedily turns to both the right or left for the ultimate in realism. A right-hand joystick puts the player in full command during the course of the journey. The dimensions of *Galaxy Force Super Deluxe* are 111.8 inches wide by 111.8 inches deep by 73.2 inches high. Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (U.S.A.) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

Nintendo Plays Hard Ball With Video Pirates

NINTENDO OF AMERICA INC. HAS ANNOUNCED an international campaign directed against video rental outlets and other retailers, distributors and importers who are renting or selling counterfeit Nintendo video-game cartridges for play on the Nintendo Entertainment System.

An elaborate undercover "sting" operation involving hidden cameras, microphones and some $10,000 in marked money finally paid off for Nintendo investigators and customs agents. On April 12 in Wilmington, North Carolina the efforts of the Nintendo special agents and the United States Customs officials were rewarded by catching four alleged counterfeiters. Each of the four was charged with trafficking in counterfeit goods in violation of United States Code 2320.

It is reported that customs agents had seized approximately 700 counterfeit Nintendo cartridges in the sting. These cartridges were allegedly offered to the agents for $60,000. The cartridges in question were "multiple-game cartridges" containing up to 40 counterfeits of Nintendo-licensed video games.

Howard Lincoln, senior vice president of Nintendo, said that lawsuits for copyright infringement have alreay been filed in U.S. District Courts in Los Angeles, California; Minneapolis, Minnesota; and Florida to halt the sale of counterfeit Nintendo software. Additional copyright infringement suits will be filed in other areas of the United States and Canada in the next two weeks.

The lawsuits charge the defendants with willful infrigement of Nintendo's copyrights by the importation, rental and sale of "multiple-game cartridges," which contain up to 40 counterfeits of Nintendo and Nintendo-licensed video games in one cartridge. The cartridges are approximately half the size of legitimate Nintendo cartridges and require an adapter for play on the Nintendo Entertainment System. The counterfeit Nintendo cartridges are reportedly being manufactured in Taiwan.

Nintendo is working closely with U.S. customs inspectors at ports of entry around the country to ban the importation of these counterfeit cartridges and to seize and destroy all incoming shipments.

AROUND THE ROUTE

BY **CAMILLE COMPASIO**

JUST LEARNED THAT Joe Dillon departed his post as president of Taito America Corp. At press time we were unable to reach Dillon so we don't know what his plans are. However, it's a safe bet he'll remain in coinbiz. The industry cannot afford to lose a man of his expertise and reputation. Good luck to you, Joe.

BE ON THE LOOKOUT for *Smash T.V.*, the new video game from Williams that did "phenomenal" business during its first week on test, according to marketing chief **Roger Sharpe**. "This is going to be a mega hit," he added. *Smash T.V.* is a two-player, cooperative game with dual joystick controls; and serves to "underscore Williams' commitment to videos." As Sharpe was quick to point out, we will be seeing not only pins from Williams but videos as well. This model is only one of more to come. Look for delivery in early May.

SPOKE WITH AMERI CORP. exec **Frank Bundra** to get an update on the factory's current hit, *Ameri-Darts*. As we suspected, this piece is as hot as ever. The northeast portion of the country has been a big breakout area for it. Bundra said the game has been opening up new market areas in the U.S. and is now gaining momentum overseas, particularly in England and Australia.

WHAT'S HAPPENING AT Data East Pinball? Why, *Phantom of the Opera*, of course. You saw it at ACME, where it was such a popular attraction. Production started not long thereafter and the factory's been receiving terrific feedback. **Shelley Sax** calls it the "most fantastic" pin on the market and she said it's out-earning competitive equipment in many instances.

DATELINE SAN JOSE, CALIFORNIA, home of Sega USA, where much of the machines featured at ACME have been in shipment—such as *M.V.P.*, the *Bloxeed* kit, and the *Alien Storm* three-player upright, for example. Marketing director **Lenore Sayers** confides that the factory is indeed busier than usual, to put it mildly. *G-Loc*, by the way, should go into delivery some time in May. Don't forget *Galaxy Force*, the huge cockpit game that captivated showgoers not only at ACME but at the IAAPA (Parks Show) as well. Sayers said they've been swamped with orders since the machine made its debut.

TAITO AMERICA CORP. WILL BE introducing some new products at its upcoming distribs meeting (June 14-16) at the Mariott Lincolnshire in Chicago. They'll be kept under wraps until then. Sales chief **Rick Rochetti**, however, did hint at an outstanding street piece that will be in the lineup. He promises it will be a "blockbuster"—so watch for it. Right now, though, they've got *Battle Shark*, the dedicated submarine game that's been very strong; the "sensational" earning *Cadash* kit; and the *W.G.P.* driving game that goes into delivery very shortly in the deluxe moving ride-on cabinet and dedicated upright configurations. The latter has been bringing in exceptional test reports, particularly from the southern part of the country.

RON BOLGER OF American Vending Sales tells us the distrib is anxiously awaiting delivery of Sega's *G-Loc*, about which they are all very excited. We also talked about the various maze/puzzle games that are attracting a lot of interest in the marketplace, and offering new challenges for seasoned players and novices alike. Early reports on Sega's *Bloxeed* and Romstar's *Snow Bros.* kits are very favorable.

EVERYONE'S SMILING AT Premier Technology these days, over the impact made by the factory's new *Silver Slugger* pin. It's been a while since domestic sales have been this good. As noted by sales rep **Dan Clarton**, street ops have been responding beautifully to the machine's price tag, its styling and its reliability. Besides which, it's earning well and in some cases bringing in more income than the competition.

AMOA/AAMA 1990
CONGRESSIONAL PINBALL,
COIN-OP BASKETBALL &
ELECTRONIC DART TOURNAMENT

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Championships May 26-28 in Chicago

...3,000 dart players ...around the world ...compete in the World ...Champions soft-tip dart ...nt, the final competition in the $135,000 BullShooter V Tour. The championships are sponsored by *BullShooter Magazine* and will be held over Memorial Day Weekend (May 26-28) at the Holiday Inn/O'Hare in Rosemont, Illinois. There will be no admission charge for spectators.

Players will compete on 128 Arachnid *English Mark Dart Super Six* games, in eight events including Women's Doubles, Open Doubles, Open Singles, Cricket Singles, Mixed Doubles, Cricket Mixed Doubles, Women's Singles and Pro Singles.

The program will include a special Miss BullShooter Shoot-Out, featuring the monthly winners of the Miss BullShooter beauty contest in a mini-dart competition on stage; with the first place winner receiving $500 and an English Mark Darts home electronic game. Cash and prizes will also be awarded to the second and third place winners.

The challenge match between nations will be another highlight on Friday, when players from Germany, France, Belgium and possibly Spain, will compete against the U.S. players for the European Cup. Last year marked the third year in a row that the cup was won by the U.S. team. There will also be a Pacific Cup challenge match between players from Japan, Canada, possibly Australia, and the U.S. Last year the Arachnid team reclaimed this cup from Australia.

Further information about the event may be obtained by contacting Arachnid, Inc. at 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901.

Questions and Answers

Question: *We recently started a new year and a new decade. What plans do you have for increasing your collections and realizing a better return on investment than you had last year?*

"My recommendation would be to concentrate on leagues and tournaments—such as pool, darts and shuffleboard. These events are equally beneficial for the location as well as the operator. They generate a lot of player interest, which naturally translates into increased collections. I think we'll see much more tournament activity this year."

Jack Hackett
Apollo Stereo Music Co., Inc.
Denver, Colorado

"Apply wisdom when it comes to your purchasing decisions. We have found that redemption machines help to broaden the player base, in that they appeal to a more wide-range age-bracket, rather than just 10- to 14-year-old kids. Another point I'd like to make is that we need more games that people cannot buy for their home computers. If you can play it at home, why go to an arcade? This is one of the most significant problems facing our industry today."

Earl Rizzo
Area Amusements
San Marcos, California

"We have to increase the pricing on our equipment. $.75 per pool game is a fair price for a game of pool, which is what we're doing at B&B. The operator of the nineties must re-evaluate and make adjustments according to inflation, This includes taking a second look at the jukeboxes on the route and giving fewer plays for $1.00."

Norman Borkan
B&B Vending Co.
Dallas, Teaxs

"What we're doing is modifying our current pricing on C.D. jukeboxes. In addition, we are buying new and hotter video games like *Turtles* and we are stocking more cranes and air-hockeys. Our goal is to attract new players and, in order to do so, we must provide the right mix of equipment. We are also trying to route our vehicles in a more efficient manner to reduce our costs. Today's operator is very cost-conscious."

Ted Nichols
Automatic Amusement & Vending
Fremont, Nebraska

MAKING PROGRESS—On January 22, 1990 AAMA executive vice president Bob Fay (r) met with Secretary of Transportation Sam Skinner (l) to discuss the merits of a new, well-designed dollar coin. As a direct result of this meeting, Fay and Jim Benfield, executive director of the Coin Coalition, have had very productive meetings with officials at the Department of Transportation and the Urban Mass Transit Administration (UMTA). Jim Benfield is preparing a memo to UMTA outlining the use of the Susan B. Anthony coin by various transit systems and the potential savings that would result from the introduction of the dollar coin.

Hollywood's *Turbination*

THE LATEST ADDITION to the Hollywood Group's line of crane games is *Turbination*, which represents the "next generation in claws," according to the company, and incorporates a number of innovative features.

The machine's tempered-glass cabinet is designed to provide extensive plush storage capacity as well as to attract attention on location. It has the patented *Hyperclaw*, which is a giant, highly maneuverable four-fingered claw that spins, adding more challenge for the player.

Turbination is available in a single model, a jumbo model and Hollywood's newest "Multivend" configurations. Multivend *Turbination* allows the machine to vend two different amounts so that once players are attracted to the machine, the anticipation of winning even larger prizes will keep them interested. Operators in turn should realize increased income as a result. Future plans call for even larger variations of Multivend, according to what locations can accommodate.

The Hollywood Group was formed in the mid-1980s and is based in North Hollywood, California. The company's first entry in the crane market was the *Original Hollywood Crane*, which in 1987 was followed by the *Hollywood Deluxe* model, developed by owner Bill Faith and vice president and national sales manager Ron Clapper. By 1988, the *Jumbo Crane* was born and it was encased in a larger cabinet consistent with increased plush capacity and more flash to capture player interest on location.

Further information regarding *Turbination* and other models in the Hollywood Group line may be obtained through the factory's distributor network.

TURBINATION

INDUSTRY CALENDAR 1990

May 3-6: **California Coin Machine Association**; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

May 4-6: **Northeast Regional Amusement Machine Convention and Trade Show** (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ. For info, contact Sue Matterson at (518) 439-0981.

June 2-5: **Summer Consumer Electronics Show (CES)**; McCormick Place; Chicago, IL. For info, contact CES at (202) 457-8700.

June 7-9: **Wisconsin Amusement and Music Operators**; Holiday Inn; Stevens Point, WI; state convention and trade show.

June 15-17: **Illinois Coin Machine Operators Association**; Clarion Inn at Eagle Creek State Park; Findlay, IL; annual state convention.

July 19-21; **Billiard Congress of America international trade exposition**; Commonwealth Convention Center; Louisville, KY. For info, contact Frank C. Zdy at (619) 278-3877.

July 20-21: **Pennsylvania Amusement and Music Machine Association**; Sheraton Lancaster Resort; Lancaster, PA; state convention and trade show.

August 10-12: **Amusement Music Operators of Tennessee**; Vanderbilt Plaza; Nashville, TN; annual state convention and trade show. For info, contact Jim Green at (901) 521-1234.

August 15-18: **National Automatic Merchandising Association (NAMA) Education Conference**; Ambassador West Hotel; Chicago, IL. For info, contact Richard M. Geerdes at (312) 346-0370.

August 16-18: **Amusement and Music Operators of Virginia**; Cavalier Hotel; Virginia Beach, VA; annual state convention and trade show.

August 16-18: **Wyoming Candy, Tobacco and Coin Vendors Association**; Holiday Inn; Cody, WY; state convention and trade show.

September 13-15: **Michigan Coin Machine Operators Association**; Clarion Hotel; Lansing, MI; state convention and trade show.

October 11-14: **NAMA** (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.

October 16-18: **Amusement and Music Operators of Virginia, Inc.**; Cavalier Hotel; Virginia Beach, VA; 32nd annual state convention and trade show. For info, contact Charles Rowland at (804) 262-9283.

October 25-27: **AMOA Expo '90**; (Amusement and Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention and trade show.

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